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ABSTRACT

This materials preparation guide is one of seven publications designed to implement the Home-Oriented Preschool Education (HOPE) program which uses televised, mobile classroom, and parent instruction to educated 3-, 4-, and 5-year-olds. The materials production team which provides all the basic materials for the program is described. Materials planned and produced are: (1) televised lessons, (2) instructional guides for the mobile classroom teacher and aide, (3) suggested activities for home visitors, (4) weekly parent guides, (5) materials for children to use at home, and (6) feedback and evaluation instruments. Preparation of all materials involves selecting instructional themes, identifying and adopting objectives, and planning activities by method of presentation. General descriptions are provided for each of these processes, and more specific illustrations are included in the instructions for the production of specific materials. Appendices, which make up about half the guide, include sample quizzes, child observational code sheets, a family resource survey, a home visitor feedback information form, the master curriculum planning guide, television lesson scripts, a sample parents' guide and list of suggested readings, a list of the home visitors' kit materials, and a mobile classroom instructional guide. (SET)

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Home-Oriented Preschool Education

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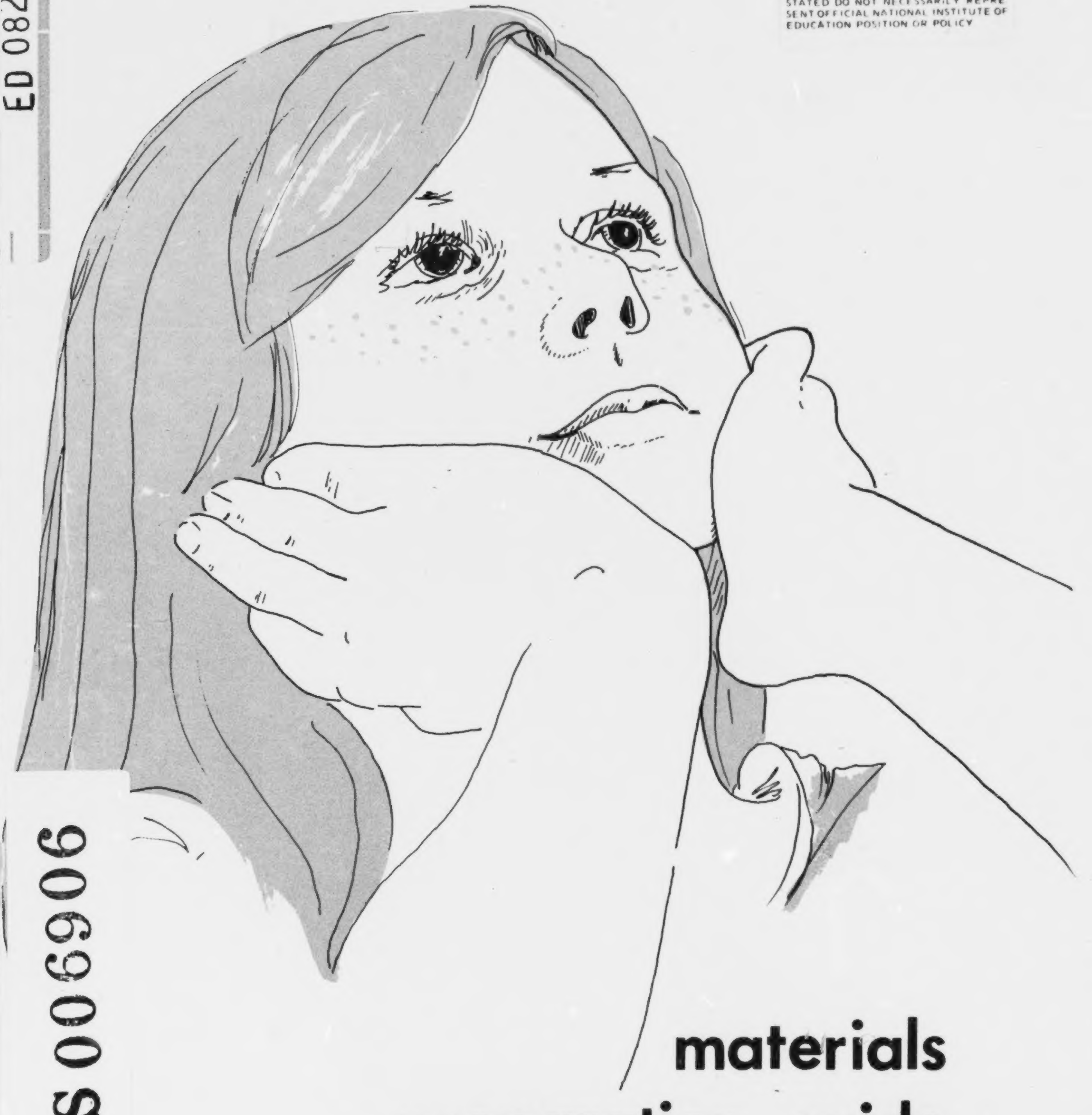

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materials preparation guide

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Home-Oriented Preschool Education

Materials Preparation Guide

Appalachia Educational Laboratory, Inc.
Charleston, West Virginia
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Credits

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Foreword

Providing substance to the three-part Home-Oriented Preschool Education Program is the Materials Production Team. Once overall objectives have been set and the ways to attain them are decided, the team designs and produces supporting materials. These materials include television scripts and videotapes, projects for the children, guides for parents, and other items necessary for the variety and vitality which characterize the HOPE outlook.

The Materials Preparation Guide concerns itself not only with what materials are produced but also with the qualifications and responsibilities of those who are in charge of production. Additionally, there is a section explaining the communication system required to ensure the quality control that is an integral part of the HOPE Program.

This is one of seven publications designed to guide program implementation and operation in accord with findings of a three-year field test and a one-year operational test in demonstration centers.

The complete set of HOPE guides, manuals, and handbooks includes the

Program Overview and Requirements

Field Director's Manual

Handbook for Mobile Classroom Teachers and Aides

Home Visitor's Handbook

Personnel Training Guide

Curriculum Planning Guide

Materials Preparation Guide

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What HOPE Is All About

Home-Oriented Preschool Education (HOPE), developed by the Appalachia Educational Laboratory, is a three-way approach to education for 3-, 4-, and 5-year old children. It includes the use of

Televised instruction--to open young eyes to new experiences, to encourage young children to want to learn, to initiate the basic skill instruction, and to provide parents a first hand observation of the instruction of their children.

Mobile classroom instruction--to initiate social interaction of children in small groups, to complement televised instruction, and to initiate instruction appropriate for the group setting.

Parent instruction--to promote positive child-parent interaction, to facilitate the use of home instructional materials, and to enable the parent to perform in an effective instructional role.

Televised instruction

Lessons are broadcast into the homes of participating children five days a week. Each 30-minute lesson is based on research-proven principles for the development of young children. Although programs are designed to appeal to young children, the emphasis is on attainment--not entertainment. The lessons are based on specific behavioral objectives which have been precisely defined and used in the field test of the program. Each lesson is designed to motivate the preschool child to want to learn, to stimulate his interest, and to initiate learning which is reinforced by related activities in mobile classroom and parent instruction.

Mobile classroom instruction

Once each week the child attends a two-hour session in a mobile classroom near his home. The mobile van is driven by the teacher or aide to 10 locations each week to serve a total of 150 children. It is stationed where parents can conveniently bring their children. The mobile classroom teacher and aide plan each session for 10 to 15 children. Activities are based on the objectives for the total program and are closely correlated to the television and parent instruction. They are designed to provide for social learning and the use of a wide variety of learning materials.

The mobile classroom is equipped with a complete audiovisual unit, cooking area, chalk board and bulletin board, cabinet space, bookshelves, a sound-activated colored light system, books, play materials, records, filmstrips, toys, games, and other supplies. It is carpeted, electrically heated and air-conditioned and contains its own water supply and chemical toilet. The furniture is designed for small children and is colorfully decorated and highly durable.

Parent instruction

Once a week, a trained paraprofessional goes to the home of each child to deliver the Parents' Guide, activity sheets, books, and other supplies related to the television and mobile classroom instruction which can be shared by the child and parent. Depending on the instructional needs of children and the supportive needs of parents--as identified in planning sessions with the field director and mobile classroom teacher--the home visitor will spend varying amounts of time in discussion with parents to nurture positive interactions with their children. The home visitor usually spends time with both child and parent in activities designed to extend the child's learning.

For every 150 children there are four home visitors; each one visits approximately 30 homes per week.

Putting HOPE Together

A well-coordinated team effort is the heart of the Home-Oriented Preschool Education Program. The HOPE team is responsible for the production of instructional materials, delivery and use of the materials, guidance of parents in providing home instruction, provision of group instruction in mobile classrooms, maintenance of internal communications necessary to promote the efficient performance of staff, continual improvement of the program, and the maintenance of quality control. To achieve this effort successfully, the HOPE unit is divided into the Materials Production Team and the Field Team.

Materials Production Team

This team produces all basic materials for the program, including

- televised lessons
- instructional guides for the mobile classroom teacher and aide
- suggested activities for home visitors
- weekly parent guides
- materials for children to use at home
- feedback and evaluation instruments

The team works out of a Materials Production Center which may serve several separate school districts, a cluster of school districts cooperating to conduct the program, a statewide or multi-state organization. Whatever the arrangement, members of the Field Team will make regular suggestions to the Materials Production Team for the improvement of materials. (See Appendix A for samples of feedback forms.)

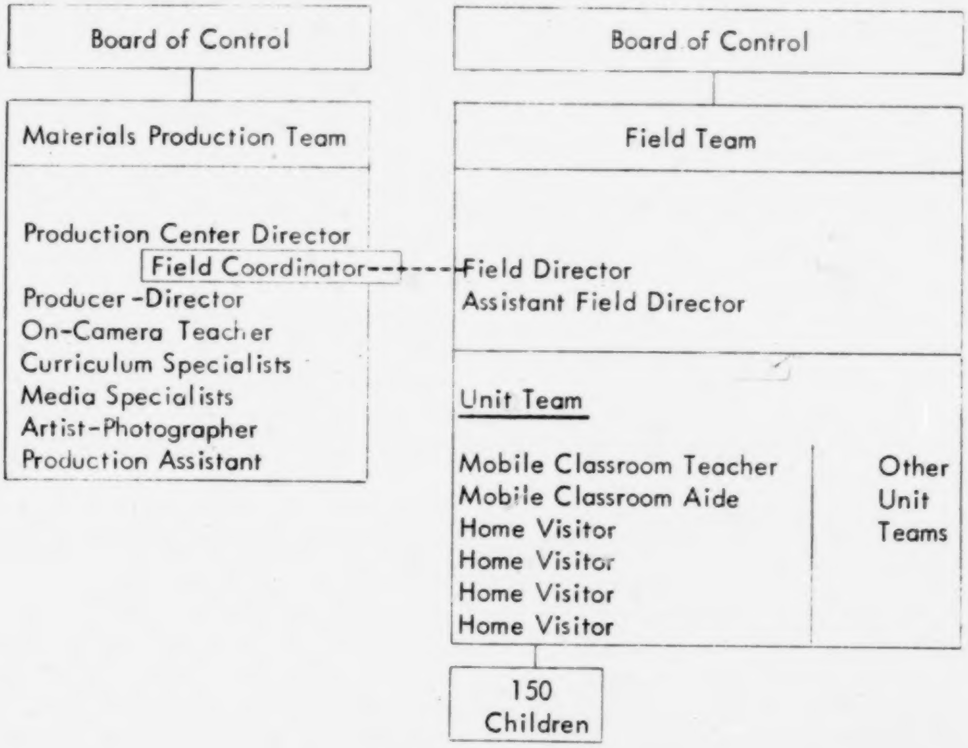
Field Team

The Field Team operates the program locally. It is made up of all mobile classroom teachers, their aides, and home visitors who are assigned to one field director. Parent participation is vital to the success of the team.

The Field Team may serve a single community, one school district, or several school districts working cooperatively. Regardless of the area served, each Field Team will conduct regular planning and inservice training activities to enable them to work effectively with parents and children.

Depending on the number of children served in the area, the Field Team may operate one or many mobile classrooms. Where several mobile classrooms are used, the Field Team will consist of several small teams, each of which is called a Mobile Classroom-Home Unit Team, including one mobile classroom teacher, one aide, and four home visitors.

HOPE Program Organization


Board of Control
Materials Production Team
Production Center Director
Field Coordinator
Producer-Director
On-Camera Teacher
Curriculum Specialists
Media Specialists
Artist-Photographer
Production Assistant
Board of Control
Field Team
Field Director
Assistant Field Director
Unit Team
Mobile Classroom Teacher
Mobile Classroom Aide
Home Visitor
Home Visitor
Home Visitor
Home Visitor
Other Unit Teams
150 Children

This *Materials Preparation Guide* was prepared to define the responsibilities of the Materials Production Team and to provide guidelines for the planning and production of all materials for HOPE. Team members should be familiar with all HOPE manuals, handbooks, and guides and use the *Curriculum Planning Guide* as a basic source for materials preparation. The planning guide contains the comprehensive program objectives on which all materials are based.

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Managing Materials Production

The Materials Production Team prepares all the instructional materials for HOPE through the Materials Production Center. As explained in the Program Overview and Requirements, the center may be part of a commercial or educational television station, or it may be a separate operation maintained only for the production of HOPE materials. Center management requirements will vary accordingly and will be discussed in greater detail in the personnel section of this document.

An important management requirement is the coordination of center activity with the Field Team operation sites. The scope of this task depends on whether the team is relating to several isolated field operations, a statewide system of local sites, or a regional operation where the field sites are responsible to several state departments of education. The center's field coordinator is responsible for establishing and maintaining liaison among participating units. Also, the center staff and operation could be subject to different forms of policy control, depending upon the levels and types of operation.

Whatever the staff and structural coordinating arrangement between the center and field operations, the major coordination functions are to

- identify the sites for Field Team operations and the local contact
- verify establishment of the Field Team and its readiness to conduct the program
- establish a schedule and means of delivery that will meet the needs of the Field Team

- establish a communication-quality control system from Field Team to Materials Production Team

The feedback system referred to in communications-quality control represents a continuing management requirement throughout the operational life of the team. Management of the quality control system is integrally related to the basic task of materials production. Assuming that efficient arrangements are established with the Field Team for operation of the system, the Materials Production Team must

- identify appropriate information to be collected
- prepare forms for the collection of it (samples are included in Appendix A)
- transmit the information to the Materials Production Center
- establish a system for the input of data to the materials production cycle of the team

These management tasks are the major responsibility of the field coordinator of the Materials Production Center.

Also in the category of management, but relating more specifically to materials production, are these jobs performed by the total team:

- coordination of all material preparation
- establishment of material production schedules
- establishment of procedures to secure supporting talent
- establishment of ways to gain clearance on the use of all materials not in the public domain and a record for governing their use (see Appendix B for suggested forms)
- preparation and use of film release forms for guests and personnel (Appendix B)

How Curriculum Affects the Materials

Basic to the production of HOPE materials is the Curriculum Planning Guide, particularly the comprehensive list of behavioral objectives. Similar sets of objectives can be substituted and used for materials production without affecting other requirements of the HOPE curriculum. However, the Materials Production Team must follow the process of identifying themes, selecting activities, and designing or specifying activities to achieve the integrated curriculum essential to the HOPE Program.

Curriculum, as used here, means a planned and executed set of activities intended to achieve specific objectives. This program demands that the activities be appropriate for home-based instruction and that all materials reflect this.

Additionally, materials must be prepared which take into account

- the high degree of team effort required to carry out the program
- the three-part design of the program
- the requirements of lesson planning, especially as it involves team teaching, the three-part approach, and planning deadlines
- the requirements of instruction coordination which are based on working relationships within and without the team and the extensive use of materials and personnel in different ways

The intensive team effort required for HOPE affects materials production first within the Materials Production Team. Commitment to a total set of objectives for the program requires that the team examine them carefully to see how they can be met through televised lessons, Home Visitor Activities, the Parents' Guide, Mobile Classroom Instructional Guide, and materials for children to use in the home. In addition to the treatment of objectives, the choice of themes and the planning of activities requires maximum team effort. Another factor affecting materials production is the relationship between the Materials Production Team and the Field Team. The materials production staff must recognize that the center-produced materials provide the foundation for all Field Team instructional planning and that the primary way to maintain quality control and continuously improve those materials is through feedback from the field staff.

The all-important process of curriculum planning is initiated by the Materials Production Team and is reflected by what it produces. The team formulates instructional themes, based upon objectives to be achieved, and then plans activities within the theme to achieve the objectives. For an illustration of this process refer to the Curriculum Planning Model (Appendix C) and page 57 of the Curriculum Planning Guide. The Master Curriculum Planning Guide (shown in the planning model) should be completed a year prior to planned use and detailed planning of activities to meet the objectives, specified by delivery system, should be finished at least four weeks in advance.

The Materials Production Team promotes instructional coordination when it begins the process of translating the objectives listed in the Master Curriculum Planning Guide into activities by method of presentation. The process continues, and becomes more critical, during actual materials production. For when there is a change in plans for production of materials for one medium, this change must be examined to see how--or if--it calls for changes in materials in the other media.

Producing the Materials

Turning out materials for HOPE begins as an effort of the total Materials Production Team. This team specifies instructional themes, identifies groups of objectives, and prepares the Master Curriculum Planning Guide. And while there is the appropriate division of team effort in doing these three jobs, the entire team approval is required before actual production begins.

General planning and preparation

General planning and preparation of all materials involves selecting instructional themes, identifying and adopting objectives, and planning activities by method of presentation. General descriptions are provided for each of these processes, and more specific illustrations are included in the instructions for the production of specific materials.

Instructional themes Theme refers to the broad concept which integrates a series of TV lessons with the parent and mobile classroom instruction. For example, the theme for Week 14, used in the Curriculum Planning Model illustration, is "Becoming Aware of the World."

The selection of themes to accomplish the basic objectives of the program is crucial and requires sensitive decision-making. The finest thinking of the materials production staff, supported by the best knowledge and experience they have available, is tapped during brainstorming sessions concerning theme selection. In these discussions, themes will be viewed in relation to objectives and to program activities.

Themes deal with universal experiences: experiences which relate to the child's life and to his development--social, emotional, psychomotor, and intellectual. They are concerned with such concepts as interdependence, change, values, basic human needs, feeling, responsibility, communication, reality and imagination, similarities and differences, order, and beauty. And the list could go on. The instructional themes developed for the final year of the HOPE field test are included in Appendix D.

The themes reflect not only a concern for the child as an individual, but also for his relationships with others and with the environment; they show a concern for how he views himself as an individual and how he views others and their impact on him. After a preliminary list of themes has been developed, the curriculum specialists (including the center director) arrange the themes in sequence. This sequence may be altered as the themes are examined in relation to objectives for individual lessons.

Objectives The objectives for the total program are found in the Curriculum Planning Guide. The production center director and the curriculum specialists examine these objectives, discuss them, and then develop criteria for determining emphasis and order. Objectives which should receive major emphasis are noted, and preliminary guidelines are established for their sequence.

For many objectives, sequence is of little consequence, e.g., the order in which a child learns to sort objects--by color or by shape--isn't crucial. For some objectives, however, particularly those which relate to concepts of increasing complexity, sequence is extremely important, e.g., before a child can state which of two objects is larger, he must be able to discriminate between objects on the basis of size, and the word large must be a meaningful part of his vocabulary.

Sequence of objectives to receive secondary emphasis is also considered, and tentative order is established for those among which sequence is important. It must be noted that the ranking of an objective in a given lesson does not necessarily reflect its relative importance in the total program.

After decisions have been reached about sequence and emphasis, it is time to begin selecting specific objectives for the individual lessons. The curriculum specialists meet with the director of the Materials Production Center to suggest objectives compatible with the theme for a series of lessons, indicating which one(s) should receive major emphasis. These proposed objectives are presented to the Materials Production Team, whose members may offer additional suggestions. As lesson objectives are chosen, there will also be proposals for possible activities through which objectives can be reached. Note should be made of proposed activities so they can be discussed later by the team. Objectives are always selected before activities. Activities provide the vehicle for teaching, but objectives tell what to teach and why; and the vehicle used depends on what is to be done and why.

Care must be taken to insure balance in the goals for a given lesson and for sequences of lessons. Although it is possible to emphasize one category of objectives over the others, they cannot readily be completely separated. All categories--affect, cognition, psychomotor, orienting and attending, language--need not be emphasized, or even represented, in every lesson, but neither will all objectives for a lesson be chosen with major emphasis on a single area. Furthermore, all areas will be represented and emphasized regularly. One objective may be repeated frequently because its nature requires repetition for mastery, *e.g.*, identification of printed symbols, while another could appear less frequently and still be a major target of the total program. For instance, serial correspondence, *e.g.*, matching size-graded measuring spoons with size-graded measuring cups, may be a major objective, although it may not appear frequently. However, a number of less complex concepts which are prerequisites to understanding serial correspondence will have been presented before the child is confronted with the problem of dealing with serial correspondence.

After the objectives are prepared for a lesson, the center director or a curriculum specialist double-checks to make sure that they are compatible with the instructional theme. Objectives are also checked for sequence in the overall television series. Necessary revisions are made.

The selection and treatment of objectives are illustrated in the *Master Curriculum Planning Guide* and the *Objectives and Activities by Delivery System* form shown in the planning model (Appendix C).

Activities After the selection of theme and objectives for a series of lessons has been completed, they are distributed to the materials production staff to assist them in suggesting activities which might be incorporated in the lessons. After the members of the curriculum team have examined the theme and objectives, they propose activities and decide if they are appropriate for the target audience, how much they will contribute to meeting the objectives, whether they are related to the theme, which combinations of activities will offer variety to the lesson, how feasible production is, what the requirements are for on-camera personnel, and what materials are needed.

Production of television lessons

Lesson production begins when the Materials Production Team selects objectives, identifies detailed content, and plans activities for the three methods of presentation. And it should be re-emphasized that theme selection and assignment of objectives are not independent processes.

During the first period, work is divided by method of presentation. This process strengthens activity planning, and even after work becomes more divided and production of all material--television, parent, home visitor, classroom, and children--is in progress, regular consultation among the total team will greatly improve the quality of production.

Planning activities for TV lessons Activity planning for TV lessons is the task of the total television production staff. Early childhood education specialists are expected to exercise dominant authority in selecting objectives and content and major leadership in activity planning, but the resources of audiovisual and fine arts specialists are critical.

Among the activities suggested may be one which calls for the use of a recording, a book, films or slides, or other special materials. A proposed activity may require visiting talent. Such activities will not be included in the final script until necessary arrangements have been made--clearance for books and recordings, talent secured for the date required, plans made for filming, and preparation of special materials. However, they may be included in a tentative list of activities, which will be given to the script writer(s) for preliminary preparation of the script.

It is important that the responsibility for securing clearance for use of materials not in the public domain be assigned to someone and that records be kept. This information must be available to the producer-director so that he can be sure, before he goes into the studio to direct, that all parts of the planned lesson can be used.

The importance of keeping in mind that the lessons are for 3-, 4-, and 5-year-olds cannot be overemphasized. When choosing activities, it must be remembered that the child should be an active participant during each lesson, not merely a passive listener and observer. That is not to say there is no place in a program for just observing and listening, but long periods of talk should be avoided, and the child should be given the opportunity to become actively involved. He must be encouraged to participate, and he must be given time to respond. For instance, when the television teacher is developing or reviewing the concept of classification, he might ask the child to put all the red objects together, all the blocks, etc. Then he would allow the child time to do the task before asking him to do something else.

Children want to learn. They want to find out what things are, how they work, and why they are like they are. Generally it is better to show something on the screen before talking about it. Arouse the child's curiosity. Ask questions before giving answers. Give the child the opportunity to discover. However, also give him relevant information. For example, a segment of a lesson might provide information about fish. Show close-up shots of fish, allowing the child to see what the fish look like, their movements, likenesses, and differences. Ask questions which the child can answer on the basis of his observations. Then information may be provided verbally--information which will reinforce what the child has observed as well as information which could not be gleaned from observation. Make it a personal transaction, perhaps beginning by saying, "Did you know that...," or "Maybe you have seen fish in a stream or lake..."

Sequence of lesson objectives has been discussed. This does not imply that each lesson is dependent on the previous one. In fact, each lesson should be able to stand alone. However, ideas which have been introduced should be repeated and developed over a period of time. For instance, in the case of the lesson segment about fish, the child's interest in, and curiosity about, fish is not likely to be satisfied in a single program. Not only is the child curious about what a fish looks like, he may want to know what it eats, why it lives in the water, what its relationship is to other creatures around it, and how it "talks" to other fish. Each lesson that incorporates ideas about fish will be able to stand alone, but will be constructed so that ideas are repeated and extended.

Avoid such statements as "Yesterday we found out how many legs a grasshopper has." If there is a reason for knowing how many legs a grasshopper has, show a close-up of a grasshopper so the child may count its legs. Count them with him the second time around. If he didn't see yesterday's program, he may not know what a grasshopper looks like and also, he may need help in counting to six.

Choice and sequence of activities, both within and among lessons, cannot be separated from sequence of objectives from lesson to lesson. For example, the goal of perceptual discrimination among forms (e.g., recognizing and matching squares, triangles, etc.) will precede the goal of classifying forms. The child will engage in activities in which he matches forms before he will be asked to classify them. He will probably be able to match forms before he can name them, but he cannot incorporate the name of a form into his vocabulary before he has had experience with the form. (For example, the word "triangle" cannot become a meaningful part of a child's vocabulary until he has had experience with triangles.)

The child's experience with geometric forms may include fitting parts into a puzzle, building with blocks, matching the blocks by shape, telling which objects have the same shape and which are shaped differently. He may discriminate among shapes in a picture, draw or cut shapes, or identify shapes in the environment. After the child can match objects by shape, he may, for example, be asked to find objects in the house that are circles, e.g., plates, pans, clock. The word "circle" may not be a part of the child's vocabulary. Therefore, the television teacher must be sure to give an example of a circle when the word is used. And the child must be given an opportunity to use the word.

It must be emphasized that (1) the young child learns best through active involvement; (2) he should be confronted with problems which motivate him to find answers for himself. Of course, the child cannot be expected to solve all problems which arise. Some activities will supply solutions to problems which are posed, but solutions should not be supplied until the child has had time to seek a solution himself. For example, in a puppet segment of a lesson, the puppets are confronted with the problem of drying clothes without using the clothesline, which is broken. The clothes must be dried before Mother gets home, so there must be an immediate solution. The problem also becomes the child's. Solutions offered by the various puppets are paced so that the child has time to make suggestions before he hears what the puppets have to say. The problem is finally solved, but not before the child has had time to consider what he might do in a similar situation.

On the other hand, the child's problem might be one with which he is personally confronted during the television lesson. He is asked to let someone know how he feels--happy, sad, angry, tired--without saying a word. He is given time to respond before the television teacher asks a leading question or makes a statement. For example, "Would you show us by the look on your face?" or "Perhaps you can show us by the way you move--moving fast, hitting at something, moving very slowly--or by not moving at all."

The child learns from his experiences. Some children in the viewing audience are likely to have had a rich background of experiences, while others may be confined to a very limited physical and social environment. However, a young child, even the one whose parents can and do provide him with a wide variety of experiences, cannot go far from his home on a day-to-day basis without the supervision of someone older. The experiences the child has in real life can be supplemented by television trips. For example, a child who has never been near a farm can get additional experience through television. Such a visit should be more than a global view of the farm; it should focus on interesting details--a close-up of ducks and ducklings foraging for food at the edge of a pond or stream--not a pond in the distance as a part of the scenery; a farmer examining an ear of corn--not a panorama of fields of grain.

A television program can add variety to a child's experiences. Variety and sequence within the program must also be considered when activities are being chosen for a lesson. For instance, the day's presentation might be planned with major emphasis on language. Activities would incorporate variety in the use of media, in content, in pacing, in level of excitement, in length of sequences, and in type of participation by the viewer. At times a child's participation may be primarily affective and/or intellectual. He may be attentively listening and watching a story being acted out by puppets, eagerly anticipating what may happen next, savoring the language--adding new words to his vocabulary or adding new meanings or shades of meaning to familiar words. Such an activity should be followed by one in which the television teacher solicits a verbal response from the child and introduces a activity which calls for the child to participate physically. For example, say, "Where did Freddie hide?" (Pause for child to answer.) "Yes, he hid behind the tree. You hide behind something...the door...a chair... or something else... Where did you hide? ...I think somebody said, 'I hid behind the table.' Was that you?... Tell us where you hid."

Not every child will focus his undivided attention on a television screen for half an hour, even when all the program elements have been designed with him in mind. He may wander off into the next room or elsewhere out of sight of the screen. From time to time there should be an audio element which will bring the child back into the viewing area. It may be music with a strong beat or a catchy rhythmic pattern; it may be a verbal sequence designed to get a child's attention--a sequence in which the voice is used in a manner other than ordinary conversation; or perhaps it may be the sound of an animal, a train whistle, or any of the many attention-attracting sounds.

In all cases, activities selected for a television lesson will be such that the child's participation will contribute to his achievement of the objectives for a specific program. The activities are also chosen with particular attention to child development principles to insure that they will be suitable to the young child's stage of development. It is necessary that every effort be made to bridge the interests, abilities, and potential for 3-, 4-, and 5-year-olds in each lesson. Sometimes a single activity may be used to arouse the interest of a 3-year-old, extend perceptions of a 4-year-old, and stimulate further questions by a 5-year-old. For example, a film showing several kinds of monkeys in their native habitat and/or in a zoo might be presented. The presentation of the film (music, narration, questions, sound effects) should help provide this bridging.

The 3-year-old might be merely interested in their antics, perhaps noting some of their characteristics and talking about them. In addition to the above reactions, the 4-year-old might observe the likenesses and differences among the monkeys, notice what they ate and how they ate, and perhaps observe how they resemble and how they differ from other animals. The 5-year-old might be stimulated to ask where the monkeys live, where they sleep, whether they have a language, why they have the type of tails they do, and so on.

Selection of activities is also influenced by feedback describing children's reactions to particular types of segments, to length of segments, to pacing, to the various media used, and to sequence of activities.

An observational system used to gather data on children's reactions to television lessons is described in the section on communications-quality control, page 45. Although materials production staff does not actually collect these data, in the production of television lessons they rely on information collected by the

Field Team and communicated to them through the communications-quality control system. Following are some questions which should be asked when activities are being chosen for a television program for preschool children. Some answers, based on data gathered by the HOPE development staff, accompany the questions.

Question: What types of questions and techniques are most effective in eliciting verbal responses?

Answer: Specific questions; questions directed to the viewer--with time given for a response, followed by comments on responses which the children might have made; open-ended questions.

Question: What is the optimum number of questions that should be asked in a given time, given a specific purpose?

Answer: Generally, 1 to 3 on a single topic, never more than 5.

Question: What activities are most effective in eliciting verbal and nonverbal indications of enthusiasm?

Answer: Activities in which children become involved--physically, emotionally, socially, intellectually. Some specific activities: (1) appearance of animals on program--conversation, questions about animals; (2) familiar situations--at the fair, at the farm, identifying familiar sounds, use of familiar toys in developing number concepts, familiar games and songs; (3) activities in which it is suggested that the child participate--mold clay, sing along, act out part of story, sort and match; stories which the children could identify closely with and stories involving mystery; (4) animation and questions which permit viewers to point to the answers; (5) short interactions with the viewer in which the television teacher does and says things that indicate that the teacher is talking directly to the child and responding to the child's answers; (6) activities which the children themselves would enjoy (e.g., having a party); (7) make-believe.

Question:	What types of music and songs are most effective in getting viewers to dance and sing?
Answer:	Music with a good beat, repetition of words and melody, action songs, familiar words and melody, songs about the familiar--children, animals, family members, toys, environment.
Question:	What techniques are most likely to get viewers to recognize the sounds of letters in words and to acquire given cognitive skills?
Answer:	Sounds--use of simple familiar vocabulary; words in which the initial sound is the one to be recognized; use of objects or pictures when word is being presented; child handling an object and naming it; child always being asked to repeat the words; games. Cognitive skills--personal involvement and repetition, e.g., if a child is to identify a triangle, he must see triangles, handle triangles, compare them with some other geometric shapes (noting how they are different) and find them in his environment. Variety in technique is important.
Question:	What camera techniques, types of animation, and method of monologue are best to elicit the desired response from the viewer?
Answer:	Closeup when response is desired, uncluttered animation, personal monologue as if it were a dialogue with the viewer.
Question:	What are the optimum lengths of various activities in terms of achieving given objectives?
Answer:	When the viewer is a passive recipient, two minutes or less. When the viewer is actively participating, the optimum time is greater, but it varies with the activity.

Question: What types of stories should be used and what types of presentations are most effective in maintaining interest?

Answer: Stories about the familiar (experiences the child has had or familiar activities he would like to be a part of, such as a birthday party or a picnic); stories that involve humor, nonsense, adventure, exaggeration, mystery, make believe; stories in which the child can identify emotionally with character(s) and/or events.
Types of presentations--dramatization, with live actors or puppets; story teller inviting comments before, during, and after the story; pacing which allows the viewer to react to the story; illustrations being shown during the story, and illustrations involving action when appropriate (cutouts, pictures, animation, film, objects, slides). Variety in type of presentation is desirable.

The answers to such questions as these serve as a guide to choosing and arranging activities for lessons.

Television lesson scripts The theme for the series of lessons, the lesson objectives, and a list of suggested activities are given to the script writer(s). There may be someone on the staff whose major responsibility is writing scripts or the task may be divided among several staff members. The writers choose activities as they see fit from those suggested, expanding on and adding to the input they have received, always bearing in mind the lesson objectives and the theme. They work together on sequence of activities, preparing appropriate transitions. They consult with other staff members whenever they need to.

Before including copyrighted materials in the lesson, the person with major responsibility for preparing the script checks with the appropriate staff member(s) regarding clearance. After the preliminary draft of the script is prepared, it is submitted to the center director for review. The director goes over the draft to check if all the activities are related to the theme, if they contribute to meeting the lesson objectives and if there are activities which will contribute to meeting all the lesson objectives. The director also determines if the activities are geared to the developmental level of the viewing audience and may suggest deletions, addition, and/or revisions.

Before the script is typed in final form, the television teacher and the producer-director review it to make sure that everything included in the lesson is technically possible, the necessary talent has been secured, and that all props and other materials will be available. The producer-director assigns the production of visuals and film segments to the appropriate staff members. If any changes are made, the script is resubmitted to the center director for his approval.

The script may be written out in full or in outline form. (Examples of outline scripts are included in the planning model--Appendix C.) The form of the script depends in part on the nature of the activities in the lesson and on the television teacher's style, memory, and preferences.

Each person on the Materials Production Team will be provided with a script. The producer-director will be given extra copies to mark for the video engineer, the audio engineer, and the floor manager. There should be additional copies for the permanent file.

After the center director has approved the final script, the producer-director can prepare for production of the lesson.

Producer-director takes charge Once scripts and art work for lessons have been prepared, music selected, props assembled, personnel requirements of a given lesson determined, and approximate time for each sequence established, the producer-director takes charge.

The major portion of this section describes the producer-director's tasks. However, this is not an attempt to provide a minicourse in how to produce a television show since the producer-director will have considerable experience in this field. There is no attempt here to explain how to perform such tasks as preparing slides and films, building a puppet stage, or to go into detail about the skills needed for performing the myriad tasks of producing a television program. Although staff members bring to the team a variety of training and experience, not all of them will have a background in the production of television lessons for preschool children. Therefore, these guidelines are presented to acquaint staff members with some of these activities, to provide them with an understanding of various staff roles, and to help them better understand and fulfill their own role.

The producer-director will work closely with the production assistant, the on-camera teacher, the graphic artist, photographer, studio personnel, and others involved in the production of the lessons. Major responsibilities are:

1. Advance Filming and Recording

   Lesson films must be prepared well in advance of production date. The producer-director coordinates with the photographer to shoot the scenes at an appropriate time. When the film is developed, the producer-director previews it with the photographer and the curriculum specialists. Decisions are made regarding the portions of the film to be used. The curriculum specialists select the content and the producer-director makes decisions about the quality and technical aspects of the film. The producer-director supervises the preparation of the footage (or the sequence of slides) to be used in the production. Film footage may be sound-on-film or silent scenes to be accompanied either by audiotape or live narration. The production center director approves the final product.

Recordings prepared to accompany films must be carefully paced to synchronize with the scenes and action. Some lessons may include segments other than filmed sequences which call for recorded voice sequences, e.g., pantomime action. In these segments, the script recorded on audiotape will provide direction for the pantomime actions.

Sound effects needed and not available on records or audiotapes will be recorded. All recordings should be available for rehearsal. All recordings will be timed.

2. Studio Facilities

If there are any unusual equipment requirements for the lesson, the producer-director consults with the studio engineering department. However, most planning with studio personnel will follow the blocking out of the script.

3. Blocking Out the Script

After production requirements and facilities are determined, the producer-director blocks out the script. This requires visualizing the program, not only the picture on the television screen but also the setting and the people who will be appearing on camera.

In the type of television lessons described in this document several standard sets are used, thus a set does not have to be designed for each program. The decision of which sets will be used for a given lesson is made during the preparation of the curriculum materials. The arrangement of the furniture can be varied within the framework of the set, but changes are usually minor.

The producer-director works out the key shots and camera positions and decides which camera or cameras to use for each scene. He arranges for release of cameras so they can be repositioned for the following scene. This planning is necessary since each camera may not have the same lenses, and only one camera may have the capability for the close-ups desired in certain key shots. It is important that this be done before rehearsal. This should not imply that the producer-director works out detailed plans for every shot and every transition at this time, but well-formulated plans for key shots are essential.

4. Planning Individual Shots

Placement and movement of cameras is important, but more is involved in good production. The producer-director must be concerned with fulfilling the function of pictorial composition--to show the subject clearly and attractively through good composition, to achieve dramatic effect when appropriate and to provide a variety of visual images.

The choices the producer-director makes depend on the purpose of a particular scene. For instance, if the television teacher is asking the viewing child a question, a close-up shot of the head and shoulders would be appropriate. This helps give the illusion of a personal transaction involving only the individual viewer and the teacher. If the person on camera is demonstrating a specific manual action, a close-up of the hands and arms could be used, while a longer shot would be better for showing a gross motor activity. The close-up is sometimes used for dramatic emphasis. For example, a long shot might be used to show a toy train moving over a rather large area as a story is being narrated, while a close-up shot would be used as a rabbit hopped in front of the train and the train stopped just in time.

In their book on television production and direction, Stasheff and Bretz (1962) include a detailed discussion of the creative use of cameras and describe essential elements of the direction and production of television programs.

5. Rehearsal Without Cameras

The studio is the best place for rehearsal without cameras if it is available; however, rehearsal outside the studio is also standard procedure. During the rehearsals the producer-director views the action from each camera position to work out the action and movement of both the actors and the cameras. The producer-director checks the blocked-out script, makes necessary changes, and keeps in mind the position of lights and microphones during dry rehearsal. In producing television lessons for the home-oriented program described in this document, it is recommended that the lesson be done in segments. There are two major reasons for this. (1) Some segments should be repeated from time to time during the broadcast year to reinforce the concepts and skills being presented. (2) If some part of the lesson needs to be done over, it will not be necessary to re-tape the total program.

Each part of the production is carefully timed during dry rehearsal, and the script is revised if necessary. If the revision involves any deletions or additions of activities or concepts, the center director must approve the alterations.

The production assistant works closely with the producer-director and notes details which require his attention.

If preliminary rehearsals are outside the studio, a dry rehearsal should also be conducted in the studio. This may or may not be a complete run-through, depending on the nature of both the lesson for the day and the preliminary rehearsal. Since there are only a few standard sets being used throughout the series, rehearsal will not be so complicated as it would be for some types of programs.

6. Camera Rehearsal

Before camera rehearsal begins, the producer-director reviews the blocked-out script with the cameramen and makes sure that all films, records, and audiotapes to be used are set up.

The producer-director is also responsible for the set being ready and furniture and accessories being properly placed. The production assistant will actually be in charge of getting this done, doing most of it himself, but the producer-director will check to see that the setting, lighting, and props are exactly as specified on the blocked-out script.

The producer-director schedules the camera rehearsal and arranges for the necessary studio personnel--several cameramen, an engineer (who will serve as video engineer during production), an audio technician (who may be an engineer), and any other necessary personnel. The size of the crew will depend on studio facilities as well as on production requirements. The producer-director reviews the script with the video engineer and the audio technician (each of whom has a marked script) and gives final instructions to the floor manager.

Before the rehearsal actually begins, the director checks certain key shots, camera angles, and camera movements with the cameramen to make sure they are clearly understood. Then a segment, or the total lesson, can be taped for the critique. During this on-camera rehearsal the producer-director will try to keep the action moving without interruption so that the program may be accurately timed. At this point the producer-director will not revise the lesson if it appears that the planned activities are improperly timed. However, the producer-director does control the pace of the action.

After rehearsal, the Materials Production Team members, including the producer-director, view the videotape. If the lesson timing is off, suggestions are made to correct the discrepancy in a manner that won't require basic changes in activities. At this time any changes should be minor, primarily for clarity and pacing. Timing changes will be marked on scripts; the producer-director is responsible for the final decision on any changes.

7. Final Production

One advantage of taping a program is the fact that there is a second chance. The producer-director, as well as the cast and the crew, would rather not have to use that second chance, but they are glad that it is there. The advance planning and the rehearsals minimize the time spent on retakes.

The final production is recorded on one-inch or one-half-inch tape as well as on two-inch broadcast tape. The smaller tapes are used by the Materials Production Team as they complete the related materials to be used with the television lessons. These tapes also serve as a record of lessons which have been prepared for television viewing.

If the lesson has been videotaped in segments, the producer-director must assemble the segments. The final production is viewed by the Materials Production Team before it is pronounced ready for broadcast. If necessary, minor editing is done The producer-director determines if videotape is of broadcast quality.

Production assistant (and floor manager) The production assistant works closely with the producer-director, to whom he is directly responsible. His duties may or may not include those of a floor manager. A floor manager's duties vary with the studio facilities and the type of program being produced. His tasks include

- getting the sets in place and assembling the props in the studio
- transmitting the producer-director's timing cues to the on-camera talent
- shifting scenery; moving props and furniture
- displaying cue cards for performers
- flipping cards which are being shown on camera in a series

The specifics of the production assistant's tasks are worked out with the producer-director.

On-camera talent **The central on-camera talent is the television teacher. The teacher works very closely with the producer-director during the production phase. Once the cameras are in action, the producer-director is in charge. However, to be effective in children's television, the on-camera person observes certain guidelines. Since the script generally provides for considerable flexibility throughout the program, the person on-camera has a reasonable amount of control over the amount and pacing of the conversation and action. These following guidelines, quoted or adapted from Mukerji (1969, pp. 25, 50-51), can help:**

- Avoid lengthy verbal introductions to an activity. It is often more effective to show an object before commenting on it.
- Play the role of an adult with dignity; show respect for viewing audience--do not talk down to the listeners.
- Use vocabulary that the child can understand.
- Avoid acting over-important or all-knowing.
- Maintain direct eye contact with the viewer at appropriate times, e.g., when talking directly to the viewer--calling for a response, giving directions.
- Establish one-to-one relationship with the audience. (Say, "You...," not "All the children...")

- Encourage viewer participation by allowing sufficient time for a response. (If this seems to slow the tempo too much, check timing with live children viewing the program. It probably only seems too slow.)

- Keep in mind the age of the viewer. For the younger child, a question or direction must be repeated more often than for an older child before a response is forthcoming.

- Use a style that comes naturally. Children spot artificiality.

Although the producer-director controls the production, the on-camera personnel should express themselves creatively within the framework established. The personality projected and the style and techniques used to communicate with the viewing audience makes the difference between a dull and an exciting program.

Ideally, there would be two leading personalities on the program, one male and one female. If there is only one, there should be frequent guest appearances by visitors of the opposite sex. (The guest list may include other staff members.) It is important that male, as well as female, images be provided on a television program for young children. It is also important that a variety of people, reflecting different backgrounds and cultures, be present on the programs.

Media Specialist The media specialist works closely with the producer-director and script writers in planning the televised lesson. This person's input is concerned primarily with the selection and use of music and art as special effects or background. The specialist often is required to prepare the audiotapes of records, live music, sound effects, voices to accompany pantomime, and so on.

In choosing musical selections, the media specialist is concerned with the pace of the show, the activities on camera, the quality of music presented, and the contribution that the music can make to enhance the visual presentation. Frequently, the music will help present objectives of the lesson. For example--to achieve control of large muscles, the child marches around the room to music with a strong beat.

Art activities are many and varied. They range from selecting children's work to be displayed on the televised lesson to the choice of colors used for materials sent to the home or to the mobile classroom. Set design or the decoration of an existing set would also be a responsibility of the media specialist.

As with other staff members, the media specialist may appear as an occasional or regular visitor on the program with the on-camera teacher.

One medium which can be used very effectively with young children is the puppet show. Specialists in media frequently know how to use puppets. If it is necessary to get part-time outside talent for puppet performances, the media specialist will supervise these activities.

Since the voices of puppets for a lesson segment are usually on tape, the media specialist conducts rehearsals of the reading of the script before it is taped. The voices of the puppets might be those of staff members; but if the production center is in a college or university town, it is suggested that students from the drama department be employed as voices for puppet segments.

Before the total cast is assembled for on-camera rehearsal, the media specialist and those who will be operating the puppets go through the script of the puppet segment, deciding on key moves. If the media specialist thinks that there should be on-camera rehearsal of the puppet segment before the rehearsal of the total lesson, he makes arrangements with the producer-director. This rehearsal takes a relatively short time and is conducted immediately before the general on-camera rehearsal. The media specialist makes sure the television monitor is placed so that the puppeteers can see the action. The action is pantomimed to correspond to the previously taped voices.

After the on-camera rehearsal, the media specialist joins the rest of the Materials Production Team in a critique of the lesson. On the day of final production, the media specialist is on hand with the producer-director and the production assistant to get ready for production. His particular responsibility is to have all prerecorded musical selections ready, art selections and props in place, and the puppet set ready for production.

Other Personnel At one time or another, every staff member will be involved in the production of the television lessons. The voices of some of the personnel may be utilized regularly as voices of puppets. Some staff members will be assigned the role of puppeteer (trained by the media specialist). On occasion additional hands will be needed to assist the floor manager. Various staff members may appear as visitors on the program. And all Materials Production Team members will participate in a critique of the lesson after the on-camera rehearsal. They also view the videotape of the final production.

This listing of the responsibilities of the staff members in the production of the television lessons constitutes an overview to provide the center director and others on the team with some understanding of the technical aspects of production. It highlights the necessity for a cooperative, flexible team, willing to learn new skills--skills which will be used in the production of quality television for young children.

Production of the Parents' Guide

Similar to the production of televised lessons, production of the *Parents' Guide* begins when objectives of the HOPE program are studied for achievement through home visitors and parents. Planning is linked directly to production, and staff responsible for at-home instruction take charge. It, however, has the same responsibility for participation in total team study and consultation as all other members of the team.

An important goal of HOPE has been to help parents help their children. Parents are encouraged to watch television lessons with their children. Home visitors work with the parents as well as with children. They make suggestions to the parents; they model behavior in working with children; and they help the parents find answers to questions. An additional and important means of communicating directly with parents is through a weekly guide which is brought to the home. This guide is prepared by the center director (who is a specialist in early childhood education curriculum) and/or the curriculum specialists. See the *Curriculum Planning Guide* for a list of objectives for parents which provides direction in preparing the *Parents' Guide*.

Many parents think of school as the primary place for learning and the teacher as the major, if not only, agent for facilitating the child's learning. This program seeks to modify this perception, to help the parent realize that learning does not begin or end with the school, that, indeed, most of the young child's learning takes place in and around the home.

Implicit in HOPE is the recognition that the parent is the child's first teacher. Therefore, a major thrust of the program is helping parents become aware of their roles in their child's learning and helping them fulfill these roles. The weekly *Parents' Guide* is one of the program elements designed to provide parents with this assistance.

Introduction of the Parents' Guide The instructional theme, which introduces the weekly *Parents' Guide*, is used to remind the parents of the importance of their involvement in the child's day-to-day activities and learning, to remind them that they can help their children develop and learn to cope with the environment. Themes deal with child growth and development--physical, social, emotional, and intellectual. They contain suggestions for helping the child develop feelings of self-worth and providing an environment conducive to learning. This introduction may refer to specific parts of the weekly televised lesson (suggesting related activities), or it may highlight some of the activites included in the lessons, ideas explored, or concepts developed during the week.

As the introduction is prepared each week, brief notes are made of its contents. When subsequent sections are being written, these notes are used to provide continuity and balance in the series. It is important that there be variety and that ideas and suggestions be reinforced from time to time. The list of themes used in the final year of the HOPE field test is included in Appendix D.

Daily guidelines of the Parents' Guide In addition to the introduction, the weekly guide for parents contains a brief overview of each day's television lesson.

Before these daily guidelines are prepared, (1) the script and objectives for each lesson, the Home Visitor Activities to be used in conjunction with the lesson, and the Mobile Classroom Instructional Guide are carefully reviewed; (2) the television lesson (which has been recorded on one-half inch or one-inch videotape for use by the Materials Preparation Team in preparing curriculum materials) is viewed, and (3) feedback from the field, including feedback from parents regarding help they feel that they need, is studied.

Sometimes activities on the program are specifically described in the guide, and specific suggestions are made to help the parent involve the child in the lesson. Supplies needed for the lesson are listed. Suggestions for use of supplies are sometimes made.

The purpose of an activity may be explained. For example, in one guide of the prototype series the parent is told that the child will be making a collage on Friday. One purpose for making the collage is to give the child the opportunity to use his imagination, to be creative. This purpose is not stated in this guide. Three weeks later the children make a collage again, using different materials. In the guide for this particular week, the development of creativity is a stated purpose. In other guides it is recommended that a child engage in art activities to relieve tension, to develop problem-solving abilities, or to express his ideas. However, every purpose of each activity mentioned in a guide is not always explained.

Suggestions for expansion or extension of an activity or for related activities may be given. For instance, a child may be doing a fingerplay with the television teacher; he could do it at a later time with his parent or with someone else. The words and directions for fingerplays are usually given in the Parents' Guide. To expand the activity, it is sometimes suggested that the child make up additional words and actions. It might also be suggested that the parent and child make finger puppets to use while doing a fingerplay. In fact, art experiences are frequently suggested as activities related to what the child may have been doing during the program. Following are additional examples of extension or expansion of activities and use of related activities that may appear in the Parents' Guide.

Child's Activity (during program)	Extended Activity (after program)	Expanded Activity	Related Activity
Sing a song. (e.g., about a clown)	Sing the song later.	Make up additional words. Dramatize the song.	Make a picture of a clown. Make a puppet clown. Visit a circus. Pretend to be a clown (perhaps have a backyard circus).
Identify, match, count geometric shapes.	Do the same after the program.	Identify geometric shapes in environment, e.g., gable or other parts of house, other buildings or parts of them, moon, household articles (pans, etc.)	Construct objects, using geometric shapes, e.g., clay ball, house made from a cardboard box, etc. Identify shapes constructed. Create designs, incorporating geometric designs.
Throw and catch bean bags. Play games with bean bags	Do the same later.	Use bean bags in new ways. Play new games with bean bags.	Make bean bags, using new shapes and materials, and suggest additional shapes and materials. Decide what materials to use, not to use--perhaps an alternative for the beans. Play other games involving throwing, e.g., throwing a ball.

Aspects of child growth and development may be discussed. The parent is given hints for helping the child increase his vocabulary; for helping him develop skills, self-confidence, and self-reliance; and in general, for helping him learn to cope with his environment.

To get a more complete picture of the guidelines for each day of the week, see Appendix C for a sample Parents' Guide (in the Curriculum Planning Model).

Accompanying materials The child who is an active participant in a learning situation, be it a television lesson or a classroom experience, will learn more than the passive observer. Active participation on the part of the child is suggested in every lesson; the television teacher invites the child to become involved. Some of the activities require varied materials. Local sources of materials can be identified for parents.

Most of the materials needed should be objects generally found in the home--measuring cups, spoons, various dishes and pans, other household articles, blocks, balls, and other toys. Other materials must be planned and prepared especially for the television lesson by the Materials Production Team or by the home visitor and delivered to the home prior to scheduled use. (See Appendix C for sample child activity sheets which accompany the Parents' Guide for use with particular television lessons.)

The Parents' Guide and child activity sheets should be ready for delivery to the home two weeks prior to scheduled use. Parents should be encouraged to discuss the guide and materials with the home visitor, thus providing valuable feedback for preparing subsequent guides and materials.

For parents desiring additional reading material, a list of suggested readings has been prepared and included in Appendix E.

Production of home visitor activities

The same staff members responsible for preparing the Parents' Guide should prepare and produce Home Visitor Activities. Objectives, content, and activities must be further refined and integrated into plans for home visitors and parents.

The paraprofessional home visitor in HOPE is a key person in helping parents help their children. The visitor is a teacher for both the parent and child. The home visitor is a reinforcer and a model--modeling behavior for the parent and providing reinforcement for both parent and child. The visitor encourages the parent to take increased responsibility for the child's learning; she is a friend--sometimes almost the sole contract from outside the home. This role is defined in detail in the Home Visitor's Handbook.

The Materials Production Team develops activities and materials for the home visitor.

The field coordinator or the Field Team director provides the curriculum specialists with observational and formative evaluation information from the field which is used in developing these activities and materials. It is imperative that the input be based on a thorough knowledge of young children.

Each week the Materials Production Team publishes the Home Visitor Activities. It is delivered to home visitors at least two weeks before it is to be used so that the materials suggested can be delivered to the home prior to broadcast of the related lesson.

Although not restricted to those activities described in Home Visitor Activities, the home visitor is expected to develop the concepts presented in the suggested activities. If some of the recommendations do not seem appropriate, the visitor will discuss the problem with the field director or other designated staff member. The home visitor is encouraged to use her own ideas and those of the parents and children she visits. Recommended activities will serve as guidelines in developing additional ones. The early childhood education specialist in the field will consult with the home visitor regarding the appropriateness of the types of supplemental activities. Sharing of ideas by home visitors will constitute a part of the inservice meetings. Feedback provided by the home visitors is a major element in future planning by the Materials Production Team.

Content for Home Visitors Activities Here are some criteria for developing activities and materials for the home visitor's use:

1. Relationship to Televised Lessons, Themes, and Objectives of Lessons

   The activities suggested for the home visitor's use with parent and child will be related to the theme of a series of television lessons, and they will be developed to help achieve the objectives for that series. Frequently, there will be direct references to the activities shown on television. The home visitor will not, however, attempt to do what the on-camera teacher does.

   Following are some examples of activities shown on television and of related activities for home visitors.

Television Activities	Home Visitor Activities
On-camera teacher makes pictures with crayons; makes collage.	Home visitor delivers paste, crayons, scissors.
On-camera teacher shows objects, the names of which begin with s; introduces the letter s.	Home visitor asks parent and child to find objects, the names of which begin with s, around the home.
On-camera teacher reads a book about a birthday; tells a story about a birthday; reads other books.	Home visitor asks parents to help child show his birthday on calendar; begins circulating library books.

"The Owl and the Pussy Cat" is narrated, accompanied by cutouts in action. Question: Could this really happen or is it make believe?	Child is asked to tell which objects from a group will grow (*e.g.*, puppy, stuffed toy, live plant, artifical plant)--development of concepts, *real* and *make believe*.

Examples of lesson objectives and related home activities are shown below. There is one set of home visitor activities per week, while there are five sets of objectives, one for each daily lesson. The home visitor activities for the week are planned to relate to more than one of the daily lessons; therefore, a home visitor activity is frequently designed to contribute to the achievement of more than one objective.

Lesson Objectives	Home Visitor Activities
Child indicates feeling of membership in a group.	Home visitor encourages parent to take child for walk in neighborhood, discussing ways in which neighbors can help one another --interdependence.
Child reacts to environment verbally or through actions (including picking up litter).	
Child distinguishes initial sound(s); names words having same initial sound.	Child is asked to choose objects having names beginning with the sound of the letter *s*.
Child gathers and uses information to solve problems; classifies objects (real or make believe).	Child chooses which objects will grow (real plant, seed, artifical plant, puppy, stuffed toy, rock, etc.).
Child narrates real events in sequence; makes up an original story.	Child tells a story, indicating whether it depicts something which has really happened or something that he has made up.
Child indicates positive self-image by entering into new tasks, expressing his ideas; discriminates on basis of size; makes polar discriminations; uses expanded polar concepts (largest, smallest).	Child makes a scrapbook about himself (or someone else if he wishes); makes pictures (largest, smallest object he owns; family--relative sizes of members).

2. The Ages and Backgrounds of Children in the Program

The children in the program range in age from 3 through 5. The program is for all children in this age range, so those enrolled come from a variety of social, ethnic, and economic backgrounds, and include children with physical, mental, and emotional handicaps. The activities developed for the home visitor take these factors into account. The visitor is cautioned to remember that each child is an individual--that children of different ages or levels of maturity have different interest and capabilities, that the child's experiences to date determine which activities are appropriate for him. The mobile classroom teacher and field director will assist the home visitor in adapting activities for needs of individual children.

The home visitor will have to make decisions as to the appropriateness of activities for each child, the amount of modeling necessary for the parent, and whether additional or alternate activities should be used. The home visitors will bring up problems about using materials at their inservice meetings and will discuss possible solutions with the other home visitors, the mobile classroom teacher, and field director. The feedback will go to the Materials Production Team to help in preparation of subsequent home visitor materials.

3. Opportunity for Child to Manipulate Concrete Objects

Manipulation of concrete objects is important not only for psychomotor development, but also for socio-emotional, cognitive, and language development (all of which are not mutually exclusive). Language development, which cannot be isolated from psychomotor, socio-emotional, and cognitive development, is treated separately lest its importance be overlooked. The importance of the child's exposure to language in meaningful contexts cannot be overemphasized. The preschool child is learning to use words to communicate experiences and needs. However, words will not be useful unless they have meaning. Even though the child may learn to say the word "book," for instance, it means little unless he has seen and handled a book. By handling the book and looking at it, the child begins to know what a book is--the word has meaning. He will know how the book feels to the touch, *e.g.*, *smooth*, *rough*. If he is supplied with those descriptive words, the child can use them and thus increase his vocabulary. He may also be learning that the printed materials in the book represent words, that the book has something to say. At the same time the child is developing the concept, book. At the same time the child is also developing attitudes toward books and toward the use of language through these experiences with books. In the area of motor development, the child is learning to hold a book, open it, turn the pages one at a time, and so on.

As the child handles objects in the environment, he gains knowledge about their properties. For example, it becomes apparent that some books have smooth covers, some have rough covers. The child may discover that some clothes have a smooth texture, while others are rough. He cannot learn these things about objects without handling them, just as he cannot learn the meaning of fork and spoon without using forks and spoons. It is through active experience with concrete objects that the child understands (1) the label given to the object (book), (2) a representation of the object (a picture of a book), and finally (3) the abstract level of referring to a book by saying "book."

Many parents do provide their children with the opportunity to manipulate a wide variety of concrete objects, supplying vocabulary to name and describe the objects and to indicate action with relation to these objects; but many parents are unaware of the importance of doing this for their children, inadvertently depriving these children of the opportunity for vital aspects of growth. The home visitor will do more modeling for this latter group of parents, insuring that, in her teaching activities the child manipulates concrete objects.

4. Opportunity for Parent and Child to Participate in Activities Together

There is increasing evidence that the influence of the home is a major factor in a child's success--in interpersonal relations, in school; in development of independence, coupled with a recognition of the interdependence of people and of his relationship to and dependence on the physical environment.

The more the parent participates in purposeful activities with the child, the greater the parent's influence.

Since the television lessons in the preschool program are designed to provide the child with experiences to help him cope with his environment, and since a child's television viewing patterns and habits are generally influenced by parents' attitudes and their interest in the child's activities, the lessons are likely to be of more value to the child when they are viewed with the parent. The parent will thus be prepared to extend the activities and reinforce what the child has learned and a bond of common interest will be established between parent and child. The suggested activities should be planned to encourage this parent-child interaction.

5. Facilities and Materials Found in the Home

The home visitor is supplied with materials to bring into the home for the parent for use with the child. However, in many of the activities the visitor will help the parent use facilities and materials found in the home, adapting the activities to the resources at hand.

The objects and materials suggested must be safe. Avoid anything breakable or sharp, objects which might be swallowed, or which might be dangerous in any way. Provide variety. Suggest objects of different shapes, sizes, textures, colors, materials, and functions.

Here are some usable materials: boxes and cartons (milk cartons, cylindrical and rectangular boxes, egg cartons), paper bags, cord and twine, pieces of wood, corrugated cardboard, pots and pans, lids, measuring cups, nested bowls, bowl covers, unbreakable dishes, spoons (wood, metal, plastic), furniture, "dress-up" clothes, foods, spools, cardboard tubes from wrapping paper or toilet paper, scraps of paper and cloth, yarn, ribbon, and buttons.

These materials can be used for language, concept, and motor skills development and to gain information which will be useful in many learning situations.

The young child learns about the physical nature of objects by acting upon them--handling the objects, looking at them, manipulating them. The child knows many things about his surroundings before he learns to talk. For example, he knows what an apple looks like, what it tastes like, how it feels to the touch, that it will roll before he can say the word "apple" or make a statement about an apple.

A child must hear words before he can say them, but language development involves more than imitation and learning labels.

A child develops his language by using language for communication. If you want the child to name objects and talk about them, the objects must be present. A situation can be set up in which the child will find it necessary to state what he wants. The child may be building something and find that additional blocks are needed, which he asks for--perhaps telling how many more.

As the child is developing language skills, he is also developing in other ways. For instance, as he counts blocks, handling each one, he is learning the meaning of number. If the blocks differ in size, weight, shape, or some other attribute, the child is also absorbing concepts of size, weight, and so on. In handling the blocks, he is developing visual and tactile discrimination as well as motor skills. He may also be getting experience in classification, seriation, and conservation of number. He will be developing spatial concepts, *e.g.*, *beside*, *above*, *behind*, etc., as he manipulates objects which he can lift and move readily.

There is a wide variety of objects and materials available in most homes. The *Home Visitor Activities* will guide the parent, child, and home visitor in using the materials. The child who is interested and curious will learn. Feeling and learning are inseparable. Activities should be planned with this in mind.

6. Reinforcement and Extension of Suggestions and Activities in the *Parents' Guide*

Some of the ideas and activities which are introduced in the *Parents' Guide* and are reinforced and extended in the suggestions to home visitors include such concerns as: listening to the child, helping him find answers to questions, providing options, talking with him, and sharing in his activities. Using the immediate environment as a resource in working with the child is stressed. The importance of a child's handling and manipulating objects--the importance of exploration and discovery--is emphasized.

A recurring theme is the necessity to foster curiosity, imagination, and creativity on the part of the child and, in conjunction with this, an awareness of the child's need for recognition and encouragement, his need to be recognized as a worthwhile individual. The parent is reminded that he is the child's most important teacher, that--by respecting the child's feelings, interests, and innate worth--the parent can contribute to the child's growth in self-confidence and self-direction.

A few examples of the relationships between materials in the Parents' Guide and suggested home visitor activities follow.

Parents' Guide	Home Visitor Activities
Take child for walk.	Encourage parent to take child for walk--suggest activities.
Parent is reminded that letter s is introduced, reviewed.	Activity with letter s--find objects in room, the names of which begin with the sound of s.
Help child find his birthday on the calendar.	Encourage the parent to help child find his birthday on the calendar. Bring calendar if one is not available in home.
Use Activity Sheet for classification by color.	Classify different objects by color. Extend to classification by size and shape.
Suggestions for helping child develop concept of time.	Activity with play clock. Child manipulates clock--reinforcing importance of child's handling and manipulating objects.
Take child for a walk. Explore the outdoors, handling objects.	Go for walk with child and parent and/or others in the home. Encourage child to observe, touch, ask questions, talk, collect.
Experiment with magnet.	Experiment with magnet--discover.
Parent is encouraged to read to child, get library books, discuss stories with child. Child tells stories.	Activity--story is begun, child finishes it. Leave books in the home.
Put puzzle together.	Make a puzzle; put it together.

7. Location of Homes--Surroundings, Terrain, Climate

Most of the home visitor activities are much the same regardless of where the home is located--in a rural area, the inner city, the suburbs, or a small town--and regardless of terrain or climate. Other activities are influenced by these factors. For example, if a child has been reading a story about snow and ice, it might be suggested that the home visitor in a southern area use frosty accumulations and ice from a freezer to help the child get some knowledge about snow and ice, while the home visitor from a colder climate would not have to resort to this, but could use the immediate natural environment.

The important thing to remember is that, whenever possible, the resources of the immediate surroundings should be used for materials for home activities.

Kits for home visitors Each home visitor will have a kit of materials to be used in the homes. (See Appendix F for a list of suggested materials.)

Some of the items on the list will be used much more frequently than others. For example, the seeds (one of the items listed) may be used in connection with only one specific program. But the sets of measuring cups and spoons can be used for lessons about seriation, conservation of number, counting, classification, ordinal number concepts, serial correspondence, size relationships, spatial arrangement, the use of language involving polar discrimination, naming of objects, and color recognition. This is only a partial list. The objects used on television in working toward the achievement of these objectives need not be measuring cups and spoons. For instance, the television teacher might use toy cars of different sizes to illustrate seriation, while the home visitor could use the measuring cups or spoons in the home to reinforce the concept being developed.

The home visitor should be encouraged to add items to her kit and to share her ideas for their use. Selection of items included in the kit will be guided by the objectives of the program, the content of the curriculum, the resources in the home and surroundings, and the needs of the children in the program.

Production of mobile classroom lesson plans

Preparation and production of the Mobile Classroom Instructional Guide is a separate staff task, and although there may be doubling of responsibilities across all three media of delivery, especially by early childhood specialists, it is important to face the tasks initially with clear perceptions of distinctions with regard to purposes and capabilities in each. Correlation, integration, and coordination processes can be effected better during total team consultation.

The Mobile Classroom Instructional Guide is prepared for a professional who has a solid background in early childhood education. It is a guideline, not a directive. Goals, activities, and materials are suggested but not prescribed. Decisions regarding the actual operation in the mobile classroom are the teacher's, within the framework of the philosophy and objectives set forth in the total program. What the teacher does in the classroom is related to what is being done in the television and home visitation components of the program. If an agency conducting this program uses a traveling teacher who meets the children at stationary sites, guidelines would be the same as those for the mobile classroom teacher.

Goals of the children's classroom experiences The mobile classroom component of the Home-Oriented Preschool Education Program supplements the television and home visitor components in the task of meeting the program objectives. It adds a dimension to the program which the other components cannot provide--the development of certain social skills, the acquisition of which is dependent on a child's interaction with his peers.

An instructional guide which includes suggested goals is sent to the teacher each week. These goals are keyed to the objectives of the television lessons for the week. They are, however, oriented toward the child as a member of a group as well as toward the child as an individual. The teacher may choose to use any or all of the suggested goals, depending on the needs of the particular group of children.

Much emphasis is placed on activities which involve interaction among children. Such goals are working with others, sharing materials, group planning, sharing ideas and opinions, playing games requiring more than one participant, group singing, and group projects are included. Attention is given to development of social skills involving consideration for others--taking turns, listening, recognizing accomplishments of others, basic courtesy in word and deed, and cooperation.

Many of the goals are essentially the same as the goals of the paraprofessional in the home, but they take on new dimensions in a group setting. For example, an objective may be the care of the surroundings. In the home this might consist of the child's picking up his toys or hanging up his clothes; while, in the classroom doing the same tasks would generally include cooperation with the child's peers and a greater sense of responsibility on his part. A child listening to a story at home reacts to the story and the teller; while in a group situation the actions and attitudes of the rest of the audience impinge on the transaction between the storyteller and the individual listener, making the goal social as well as affective. The child engages in dramatic play both in the classroom and at home. In the home this play may be solitary, or with another member of the family. In the classroom, dramatization is more likely to involve cooperative effort, and so the goals are expanded--planning may enter in, accommodation to others will have to be made, there will be decisions to make.

A sample Mobile Classroom Instructional Guide identifying goals is found in Appendix C. Listed opposite these goals are suggested activities and materials.

Activities for attainment of goals Each goal listed on the Mobile Classroom Instructional Guide is accompanied by a suggested activity (or activities). In some cases materials are also listed. Group and individual activities are included --both indoor and outdoor. The choices made by the teacher as to which activities are to be used will be influenced by the type of facility provided (e.g., mobile classroom, large or small room at a stationary site), the equipment and materials available, the location of the site (urban, rural, etc.), the number of children in the group and their ages, and the backgrounds and experience the children bring with them.

Even as the classroom goals emphasize development of social skills, socially-oriented activities are predominant among those activities suggested.

Following are a few helpful reminders for preparing classroom activities for preschool children.

- The child must have the opportunity to talk--sharing experiences and information; communicating his needs and wishes; reacting to stories and poems, to art experiences, to music, and to other people; asking questions; dramatizing; solving problems; and participating in innumerable other activities. The goals for such activities are much broader than language development; they also encompass affect, cognition, psychomotor skills, and social skills.

- Creative activities have a high priority whether they be in the area of language, music, the graphic and plastic arts, crafts, or the lively arts (which should include creative movement and pantomime, as well as dramatization which also incorporates language).

- Activities are planned in which the environment--both neutral and man-made--is utilized. The need for the child to observe and handle objects, develop sensory discrimination and acuity, and generally interact with the environment is stressed. The child is encouraged to find clues to occupants of the environment not encountered and to events not experienced, e.g., bird's nests, animal tracks, puddles indicating that it has been raining--clues which communicate without words. The child must have the freedom to think. The opportunity for exploration and discovery is essential.

- Psychomotor development is intrinsic to many of the activities discussed up to this point. However, the importance of motor activity, involving both gross movement and fine motor skills should be stressed lest it be overlooked. For example, the child must have developed a certain amount of muscular coordination, for instance, before he can engage adequately in games requiring motor skills; he must be able to handle a brush before he can paint a picture; he must be able to coordinate his hand movements before he can create a structure. His development of motor skills contributes to the development of a positive self-image.

In summary, the child must have the opportunity to interact with the environment--observing, listening, smelling, tasting, and touching--using all his senses. He must be free to explore and discover. He must have experience in social interaction--communicating verbally and nonverbally, resolving conflicts, planning, accommodating to the needs and wishes of others. He must be respected as an individual. If he is accorded all of these opportunities and considerations, he will be developing self-respect, self-direction, self-discipline, and the ability to cope with his environment--physical and social. The teacher in the mobile classroom, through careful choice of activities, can help the child with these first steps.

Feedback from the mobile classroom teacher The Mobile Classroom Instructional Guide includes a section for the teacher to record an evaluation of the lesson plan in meeting the needs of the children. Comments and suggestions are invited. Only through cooperative effort on the part of the Materials Production Team and the classroom teacher will a curriculum be designed which best meets the needs of the children in the program.

Communications-Quality Control System

The Materials Production Team is charged with the responsibility of directing the planning and production of all materials for the Home-Oriented Preschool Education Program. The Field Team uses these materials as the basis for their interaction with the children and parents. Each item selected for inclusion in either the television lesson, the *Parents' Guide*, *Home Visitor's Activities*, or the *Mobile Classroom Instructional Guide* is based on the predetermined set of goals and objectives as outlined in the *Curriculum Planning Guide*. In other words, the Materials Production Team has available an account of the results of five years of development to use as a basis for content selection. A key factor in the continuous successful operation of this program is the ongoing production of quality materials. How is quality to be maintained; and through what processes will the production of quality materials be facilitated are questions which must be answered to ensure that a gap does not exist between what is known and what is being implemented.

Positive educational change will require vastly improved systems of quality control, but traditional procedures in most educational enterprises have assigned to the performer the major responsibility for evaluating the quality of his own performance. In the Home-Oriented Preschool Education Program, the differentiated roles of all those adults who have impact upon the child--materials production staff, mobile classroom teacher, aide, home visitor, and parent--make it possible to assure a new degree of quality control which is not based on self-judgment.

The communication-quality control system to be incorporated as a part of the HOPE implementation process is designed to maximize program effectiveness--the impact on the child and parent. This system is a part of both staff personnel and parent training, and each team member has specified responsibilities for the exchange of data upon which the continuous program development will be based. (See Personnel Training Guide.)

Built into this system is the additional capability for linkage between the home environment and the formal instruction of the mobile classroom. The home visitor, as a liaison agent between the two, provides input both into the plans for classroom activities from her home contacts and into the home from the classroom.

A major lack in traditional procedures has been in the incorporation of educational research into classroom usage. The early childhood curriculum specialists in the Materials Production Team, however, can channel the most recent research findings into both the classroom and home through their continuing production of fresh materials for teacher, home visitor, parents, and children.

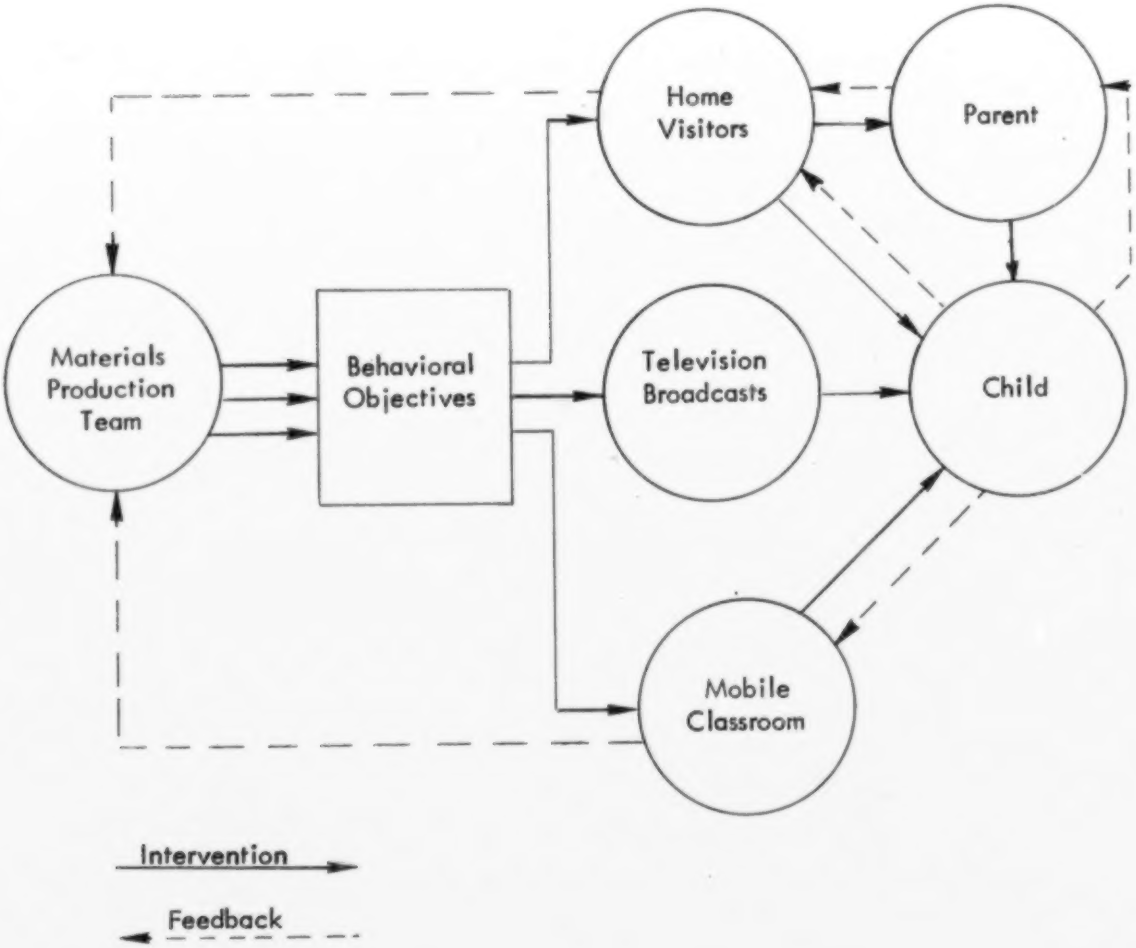
Additionally, information can be generated from the operational level which can be used as input for the planning process. Questions such as the following can be generated in the production center and answered through data collected in the field operation:

> What types of questions and techniques of questioning are most effective in eliciting verbal responses?
>
> What is the optimum number of questions that should be asked in a given time interval, given a specific purpose?
>
> What types of music and songs are most effective in getting viewers to dance and sing?
>
> What techniques are most likely to get viewers to recognize the sounds of letters in words and to acquire given cognitive skills?
>
> What camera techniques, types of animation, and method of monologue are best in eliciting the desired effect on the viewer?
>
> What are the optimum lengths of various activities in terms of achieving given objectives?
>
> What types of stories should be used and what types of presentations are most effective in maintaining interest?

It is the responsibility of the management of the Materials Production Team to establish the arrangements for implementing the communication-quality control system from the Field Team(s) to the materials production operation. This system represents a continuing management requirement throughout the operational life of the Materials Production Team with the field coordinator being responsible for system operations. (See field coordinator's job description, page 60.) Management of the system becomes integrally related to the basic materials production tasks. The purpose of this section is to present the model depicting the process through which the Materials Production

Team will receive information from the field operation, project techniques to be used in collecting information and describe how the Materials Production Team will use the information.

The Curriculum Planning Guide presents in detail the broad goals of the program, selection of program objectives, objectives for children, and objectives for parents. Therefore, the Curriculum Planning Guide, as well as this document, will be the basis of content selection by the Materials Production Team. These curriculum specialists will produce materials based on the goals and objectives. The materials then will be presented via television, home visitors, and mobile classrooms to children in or near their homes. This team then secures feedback from the children and their parents as additional input for further planning. This model illustrates the flow of this process.


Home Visitors
Parent
Materials Production Team
Behavioral Objectives
Television Broadcasts
Child
Mobile Classroom
Intervention
Feedback

For the Materials Production Team to have a basis for content additions, deletions, or revisions, it is necessary to collect feedback from each of the three components: (1) the daily television program and related materials, (2) the home visitors, and (3) the mobile classroom. These techniques are described in the following sections.

Biweekly quizzes

The Materials Production Team is responsible for selecting the objectives to be presented on the television programs and in the materials taken into the homes by the home visitors. The objectives for each week are divided into (1) orienting and attending skills, (2) cognitive, (3) language, (4) psychomotor activity, and (5) affect. Every two weeks the field coordinator selects a sample of these objectives and creates a short quiz. The home visitors administer this quiz to a representative sample of eight to ten children each. Membership in the sample is changed every two weeks so that all subjects in the program take about the same number of quizzes during the year.

The field coordinator compiles the data and interprets the results when the quizzes are returned five days later. The sample is broken down into groups according to age and sex. The percentages of subjects in each group answering each item correctly are sent to the Materials Production Team along with any special relationships or misconceptions that the field director may notice.

The members of the Materials Production Team use this information to assist them in making decisions regarding what should be emphasized, reviewed, or presented in a different manner in future programs and sets of materials. Samples of these biweekly quizzes and interpretations are presented in Appendix A.

Measurement of viewer behavior

The underlying philosophy of instruction in the HOPE Program entails stimulation of the subjects' curiosity and awareness and active participation by the child in the learning process. Active participation by the learner is the most difficult task of the television component.

The television programs should focus around the television personality who, as a friend of the viewers, has experiences and does things which viewers often do at the same time in their homes. The activities are designed to foster a strong, personal relationship between the on-camera teacher and the children. This and the tendency of preschool children to react overtly during the TV broadcast make it possible to use a systematic observational system to evaluate the effect of each program on the viewers.

The categories of this system and the basic ground rules are presented in the next section.

Observing viewer behavior

Basic to drawing sound judgments about what viewer behavior indicates is a way of observing and noting that behavior. These are the categories used with the code sheet in Appendix A:

1. Physically Responds to Suggestions, Directions, or Questions: The viewer dances, paints, or moves as suggested or directed by the television teacher or shakes his head yes or no to a question.

2. Verbally Responds to Suggestions, Directions, or Questions: The viewer responds by saying something; repeating a poem, word, or letter; answers yes or no.

3. No Response to Suggestions, Directions, or Questions: The viewer does not comply as requested by the television teacher either physically or verbally.

4. Verbal Enthusiasm: The viewer says something that indicates he is excited about something in the program. This can be a sound of glee as well as an intelligible word.

5. Nonverbal Enthusiasm: Physical motions such as the clapping of hands that indicate the viewer is excited about something in the program.

6. Verbal Indication of a Negative Reaction: The viewer yawns aloud, says words or makes sounds that indicate disgust, boredom, or a negative feeling about the program.

7. Nonverbal Indication of a Negative Reaction: The viewer looks away from the television screen, leaves the room, plays with a toy, or engages in other actions indicating disgust, boredom, or a negative reaction to the program.

Observers should follow these ground rules:

- Whenever verbal or nonverbal behavior occur simultaneously, the tally is placed in the verbal category.

- When the on-camera teacher requests the viewer to engage in a sequence of behavior or say a sequence of words or letters, doing the whole sequence results in only one tally.

- When the observer is not sure the on-camera teacher has requested an overt response, no tally is made in the first three categories. If, despite the vagueness of the teacher's remark the viewer responds, this behavior is coded in category 4 or category 5.

- The observer initially encourages the viewer to watch the program but does not coerce the child. However, despite the actions of the viewer, the observer watches the whole program and gives the impression of being very interested in it.

The home visitor watches the television program with a different child each day. A different child is observed each day so that over a period of time a representative sample is obtained. As unobtrusively as possible, each home visitor codes the behavior of the child being observed, using the code sheet included in Appendix A.

The code sheets for each day are compiled to form one matrix that is interpreted. The following information can be found for each five-minute interval as well as for the program as a whole:

- the proportion of questions, suggestions, and directions that elicited a verbal or nonverbal response from the viewer

- the proportion of unelicited positive behavior to unelicited negative behavior of the viewers

- the average number of acts of unelicited positive behavior

- the proportion of time spent by the viewer with his eyes on the television screen

This information is used by both the field director and the Materials Production Team to improve the program. It must be remembered that the data are taken from observing only a small number of viewers of each television program. Thus, conclusions cannot be drawn from one observation. However, when a particular programming technique which occupies most of a five-minute interval is used on several occasions and that interval of time consistently rates high or low on one of the calculated variables, a decision regarding its continued use can be objectively and reliably made.

In addition to the child observational code sheet for the television lessons, the home visitor regularly completes several feedback information forms which indicate parent and child use (and reaction to) the mobile classroom and home visitor phases of the program.

To establish the relationship between the desired and actual results of a television program, it is necessary to establish a profile for each program. This may be done by having written scripts of each program broken into five-minute segments and preparing a description of what is taking place during each segment. Recording the number of questions, suggestions, and directions stated by the on-camera teacher makes it possible to check coder reliability. The total of the tallies in the first three columns of the observational code sheet should be equal for all observers. To the extent that variations occur, inter-observer reliability falls.

The observational system could be used to pretest various techniques before they are incorporated into a program. However, this probably would necessitate bringing children into a viewing room and performing an activity several ways. Appendix A includes a sample observational code sheet and an interpretation of one week's data.

Other measures

Student and parent attitudes can be measured using any of several questionnaires that are currently available or by creating a questionnaire that is more efficient and relevant to the program and its population. Changes in the way parents interact with their children may be a more important objective to measure. One way these changes could be measured would involve identifying verbal characteristics deemed important and developing an observational system. A parent and her child would then be asked to work on a task together while a secluded observer recorded their behavior.

One of the goals of the HOPE Program is the stimulation of curiosity in children through the use of intrinsic rewards and attractive learning devices.

Both directly and through their parents, children are encouraged to become curious and flexible learners with the initiative to engage in learning tasks on their own. One technique which can be used to measure curiosity follows:

> The child's mother is instructed to accompany the child into a room and remain there with him for 15 minutes. She is to tell the child that he can play with anything in the room he wishes. From that point on, the parent remains seated quietly in a chair near the door. She is instructed not to prompt the child to play with anything in particular.

The room contains a device that is foreign to the experience of the children as well as several familiar objects including a toy truck, coloring books and crayons, blocks, and dolls. A partition with a one-way mirror secludes an observer who uses an eight-category system to record each child's behavior. The degree of curiosity is operationally defined as the proportion of the total time spent experimenting with the unfamiliar object, so two categories would be sufficient. But in order to gather additional information and to improve the measurement technique, eight categories of behavior are used, with the coder making a decision approximately every three seconds.

The first five categories used in this exercise apply to the unfamiliar device and indicate which of its parts are being manipulated. Category six indicates that the child is playing with familiar objects, while category seven indicates that the child is staying next to his mother. The last category is a catchall and used to indicate that the child is not active. It also is used on the rare occasions when the observer is unable to make a decision using any of the other categories.

The curiosity categories used in this observational system are:

Experimenting With the Device

Code No.	Category
1	Manipulating any of the five dimmer switches which control three neon and argon bulbs and two incandescent bulbs
2	Turning cranks to rotate either of the two black and white disks
3	Manipulating the electronic metronome
4	Making noises to activate the sound sensitive lamp
5	Manipulating the ball on the ramp
	Nonexperimenting Activities
6	Playing with the blocks, crayons, dolls, toy truck, or coloring books
7	Staying with parent--usually for security reasons
8	Pondering what to do next or no activity; coder cannot make decision using the other categories

The amount of curiosity demonstrated is defined as the proportion of time spent playing with the unfamiliar device. This value is found by dividing the total of tallies in categories 1, 2, 3, 4, and 5 by the grand total and multiplying by 100 to get a percent.

The device used to stimulate the children's curiosity in the field test was a brightly colored box about 4 feet long, 18 inches wide, and 10 inches high. Three neon and argon flickering bulbs and two green incandescent bulbs were enclosed by clear plastic at one end and could be controlled by the knobs of five dimmer switches. On each of the long sides of the box was mounted a hand-cranked drill which, when cranked, caused a disk with black and white patterns to rotate. The operator would see different colors, depending on the speed and direction of rotation of the disc. Midway back on top of the box was an electronic metronome with a knob which controlled the frequency of the beat and another knob which controlled loudness. Behind the metronome was a large globe lamp which glowed with a brightness and duration corresponding to the loudness and duration of the sound reaching it. An inclined plane beside the lamp had a steel ball suspended near the top. Because of concealed magnets, the ball did not roll down but moved in figure eights when pushed gently. A person with imagination and a little expertise with tools could construct a similar "curiosity tester."

Standardized tests

It is the responsibility of the local school district(s) or the governing agency to determine the standardized testing program. The test data that is generated at the operational level is useful to the Materials Production Team in making programmatic decisions. The following information pertaining to standardized tests is presented for the purpose of providing the local governing agency a frame of reference for making decisions in the area of testing.

The primary criterion for test selection is the accurate, reliable measurement of objectives deemed important. The Appalachia Preschool Test is designed to measure many of the objectives originally incorporated into the preschool program. A criterion referenced test such as this will provide the most direct evidence of the effectiveness of the program in reaching stated objectives. As other objectives are emphasized, the test may be modified to incorporate new objectives or to discard old ones.

The Illinois Test of Psycholinguistic Abilities is a satisfactory instrument for measuring language development. In addition, it has the advantage of being a standardized test with national norms. Thus it allows one to compare the language development of the subjects in this program with subjects in other types of programs in other parts of the country.

The Marianne Frostig Developmental Test of Visual Perception is a satisfactory, standardized test for measuring growth in motor coordination and perceptual learning tasks.

The Peabody Picture Vocabulary Test is a quick and easy test to administer to gain some idea of the intellectual development of subjects and is especially useful as a covariate. Care should be taken in its administration to avoid "cueing" the child being tested.

Sample size It is recommended that as large a sample as possible is desirable. First, the parents of 3-, 4-, and 5-year-old children tend to be quite mobile. They are more likely to move in search of a better job or housing than parents of older children. Second, reliability of measurement is a problem with this age group. One way to solve this problem is to increase sample size to allow random error of measurement to diminish as a factor.

Training testers Another method of increasing reliability is to standardize the testing procedure. The testers should be trained to administer these tests using children of the same age group as much as possible during the learning process. It may be advantageous to hire a psychologist to help train them if the Field Team director or other staff members is not a trained psychometrician. While the testers are administering the tests to children during the training, the trainer and the field director should carefully observe their actions for habits which may give children cues or upset them.

Testing procedures One tester should accompany each home visitor to the homes. She should be introduced to the child to be tested by her first name, just as the home visitor introduces herself to the child. Depending on the amount of testing to be done, the age and intelligence of the child, and his disposition, the tester may have to make several trips to a home to complete the testing. The testing should take place in a congenial atmosphere. Children should not be pushed to continue the testing when they do not wish to. Every effort should be made to make the testing exciting and intrinsically rewarding to the child. However, if a tester is unable to accomplish her goal after three trips to the same home, it would probably be best to substitute another tester or find another subject.

The home visitor should attempt to occupy the mother and any other members of the family who may be present in another room. This period often presents a convenient period for the visitor to work with the mother. If it is impossible for the tester and the child to work alone in a room, the home visitor attempts, in a friendly manner, to discourage prompting, statements, or noises that will affect the child's performance or attitude. Testers frequently find themselves working on a porch, in the back yard, a child's favorite spot in a field, or by a creek. Although these varied testing situations may affect reliability somewhat, they provide a better testing situation than is frequently encountered in living rooms with parents present. The ego involvement of parents in the performance of their child creates considerable tension and pressure that is sensed by the child being tested and may result in him withdrawing from the situation and refusing to ever finish the test.

When to test The pretesting should take place about two weeks after the program has begun so the subjects become familiar with outsiders asking them questions and doing things with them. The post testing should take place near the close of the program, but, if possible, before older children are on vacation from their schools. The presence of older siblings in the home greatly adds to the problems the tester faces and should be avoided if possible.

Testing at the field office Certain kinds of testing are best done in a standardized setting. Measuring a child's "urge to learn," or "social skills" which may require special equipment or a group environment will require such a setting. Appendix A includes an example of a form letter that is addressed and filled out before being sent to the parents of each child to be tested at a field office.

The above measurement techniques are "one shot affairs." A child should be measured only once, otherwise his familiarity with the testing situation confounds the analysis. If a pre and post measurement is desired, a random sample should be selected for each testing so that no child is tested twice. A statistical consultant can help find ways to hold any relevant differences constant between the two groups.

Questionnaires In gathering socio-economic data and other routine types of information, questionnaires are useful. However, they are usually unreliable in attempting to determine true parental attitudes toward the program or in measuring changes in attitude toward helping their children learn. Appendix A presents an example of a covering letter and a brief questionnaire. It may be necessary to have the home visitors follow up on parents who do not send questionnaire back. A higher rate of response is likely if questionnaires requiring personal information are either returned to someone in authority by mail or in sealed envelopes if retrieved by home visitors.

Processing the data Secretaries, a few of the testers, or college students can be trained to score the tests and summarize the data. It may be advantageous to hire a consultant for a day to suggest the best way to organize the data for later analyses. If this is being done at a particular computer center, the consultant should have experience in using those facilities. It would also be advisable to have him process the data and make informal comments on the results. Such a person often has insights about the results that might otherwise go unnoticed. He can also suggest and conduct further analyses that may be needed.

Using the results Pretest The summarization of the pretest data will provide reliable indications of the strengths and weaknesses of the children being served by the program. Averages for each of the subtests and certain groups of items as well as averages on total tests can be determined for the sample as a whole and for groups of children with similar characteristics. These groups should include age, sex, ethnic group, extent of isolation, and any other socio-economic factors that may be relevant.

Once these strengths and weaknesses have been identified, they can be compared with the emphasis placed on those areas by the program. Weaknesses in areas not emphasized by the program will require the addition of activities by either the Materials Production Team or the curriculum specialist in the field office. These activities would supplement scheduled activities to provide additional learning experiences to groups of children who have the identified deficiencies. This may merely result in the home visitors spending more time with certain children or encouraging certain children to verbalize their ideas more frequently. It may mean that more activities involving hand-eye coordination will be incorporated into the schedule of activities.

The Field Director should follow these efforts by measuring the effectiveness of the program in eliminating these deficiencies on a monthly or bi-monthly basis using short quizzes.

Just as deficiencies identified by the pretest indicate the need for more attention in those areas, the strengths identified may warn of possible boredom. In these areas of strength, the Materials Production Team and/or the curriculum specialist in the field may need to shift emphasis or devise more challenging activities for certain groups of children. Instead of working on conservation of number, for example, some children may be ready for addition, subtraction and even multiplication.

Post-test When compared with the pretest data, the post-test data will provide an indication of student growth in each of the areas measured. Areas of small growth indicate that either the program failed to help children learn or that they did so well on the pretest that the tests could not show the extent of their growth. When small growth is due to deficiencies in the program, the following year's program can be altered so its emphasis is on helping children grow in that area. The field coordinator will need to translate these results and needs into terminology and examples that are readily understood by the materials production staff.

Exploring the data The results of the analysis are quite likely to suggest further analyses that may provide insights as to how the program can be improved for either the entire sample or for smaller groups of children. The consultant referred to earlier in this document should be able to suggest, run, and help interpret these types of analyses.

Cluster analysis is one such technique that could be quite valuable in discovering relationships that are not evident in the primary analysis. As the name implies, it clusters individuals according to similarities. One possible cluster might be 5-year-old boys from a low socio-economic situation who live in more populated areas. It may be that their verbal and physical activities subconsciously repell the home visitors, resulting in a relationship that is less effective in promoting intellectual growth.

The field coordinator and field director jointly must estimate the validity of the hypotheses generated by post hoc analyses and then work with the appropriate personnel to either remedy the situation or, if the outcome is beneficial, encourage its adoption and use.

In summary, the communication-quality control system will generate information from the field operations, thereby providing the Materials Production Team a basis on which to make programmatic decisions. The field director is responsible for implementing, through his staff, the activities at the operational level necessary to generate the information. (See Field Director's Manual.) The field coordinator will provide direction to the field director in the system implementation. In such an arrangement the field director functions in a support role to the field coordinator and Materials Production Team in collecting the information essential for program quality control and improvement. The field coordinator and Materials Production Team in turn serve in a support role to the field operations by using the information as the basis for decisions on content and technique which will result in improved program lessons and materials for the home-oriented program.

Hiring the Right People

The work described in the previous sections of this document need not follow rigid patterns. Certain abilities are necessary to carry out the tasks, but the combinations of abilities will vary from staff to staff. A minimum staff of 11 is recommended for a Materials Production Team: production center director, field coordinator, producer-director, on-camera teacher, two curriculum specialists, media specialist, artist-photographer, production assistant, and two secretaries.

Production center director

Qualifications The production center director should have credentials beyond the master's degree, with either an undergraduate or a graduate degree (or equivalent course work) in early childhood education (early elementary education, kindergarten-primary) as well as background in curriculum development. Some training and experience in educational research and evaluation is desirable. Experience in working with television is also desirable but not necessary.

Job Description The production center director is directly responsible to the governing agency of the center. This person is the administrator of the program staff which is preparing the curriculum materials for the television lessons and for the home visitors, preparing guides for the mobile classroom component, and producing the television lessons.

The production center director assists with and coordinates preparation of curriculum materials--program objectives, themes, home materials for parents and children, home visitor materials, mobile classroom materials. The center director works closely with the producer-director, acting as consultant and advisor regarding the content and presentation of the television lessons and is responsible for any final decisions which must be made about the preparation and production of the curriculum materials and the television lessons.

Field coordinator

Qualifications The field coordinator should have at least a master's degree with evaluation and test construction and administration as a field of concentration at either the undergraduate or graduate level. The coordinator should have had basic administrative experience since a major responsibility is the coordination of the Materials Production Center resources with the needs of the Field Team. In this role as an extension of the director of the Materials Production Team the coordinator needs to study the field of early childhood education in order to understand goals of the lessons and be able to make sound programmatic judgments related to instrument construction and data analysis.

Job Description The field coordinator is responsible for coordinating the Materials Production Team operation with the Field Team(s) through implementing the communication-quality control system. The coordinator will be responsible to and assist the director of the Materials Production Center in identifying the sites for Field Team operations and the local contact person, verifying that the Field Team is established and engaged in sufficient orientation and preparation for conducting the program, establishing a schedule and means of materials delivery that will meet the needs of the Field Team, establishing the arrangements for the feedback system from Field Team to Materials Production Team. Within the Materials Production Team the field coordinator will assist the director in identifying appropriate information to be collected as a part of the communications-quality control system, prepare forms for the collection of the information, arrange for reporting the information to the Materials Production Center, and establish a system for input of the data to the materials preparation cycle of the Materials Production Team.

Producer-director

Qualifications The producer-director should have a master's degree, with television production as a field of concentration at either the undergraduate or graduate level. This person should have had experience producing and directing television programs and be sufficiently familiar with basic techniques of film production to supervise preparation of film footage. The producer-director must not only be master of the medium but also must be able to meet emergencies calmly; to work well with others; and, finally, to inspire confidence in his colleagues. Understanding of growth and development and of learning and instruction is necessary. If the producer-director has no early childhood education background, it will be necessary to do some concentrated study in the field to understand goals of the lessons and be able to make sound programmatic judgments.

Job Description The producer-director is responsible for putting the program together and ensuring that it is good theater. The producer-director (1) consults with the center director and other members of the Materials Production Team concerning the suitability of the presentation for the age level of target audiences; (2) produces and directs the lessons and is in charge of the studio technical staff, on-camera talent, and floor manager during production; (3) arranges for scheduling visiting talent; (4) maintains liaison with studio personnel; and (5) is responsible for arrangement of the sets and for rehearsals--both on and off location.

The producer-director also works closely with the artist-photographer and is responsible for making sure that a film sequence is shot well in advance of the date on which the sequence will be used. The producer-director supervises the preparation of the sequence for program use, prepares advance recordings for the programs, knows how and when to use special effects, and uses them. The producer-director coordinates all the production elements of the televised program, ties them into a consistent and effective whole, makes a determination about the technical quality of the finished program (on tape), and confirms its release for broadcast.

On-camera teacher

Qualifications The on-camera teacher must have a bachelor's degree with background work in child development, theory of instruction and learning, early childhood education, and theater or television. On-camera experience in television as well as experience working with children of preschool age is necessary. The teacher will also need to have some understanding of production problems and be a competent writer, since he may help write scripts. The on-camera teacher must be able to project warmth, empathy, integrity, vitality, enthusiasm, and sincerity. This person must not only be able to relate to young children but also have respect for and genuine interest in them.

Job Description The on-camera teacher participates in initial planning sessions with the other members of the Materials Production Team. The teacher is involved in developing and writing individual television scripts, each based upon the objectives for a given lesson and consonant with the themes of the lesson. The teacher appears on camera as the major personality in the daily television lessons. Before the actual production the on-camera teacher confers with the producer-director about the lesson to be produced--about the blocked-out script, the cues, and the myriad details which are a part of any television production. He participates in rehearsals, both on and off location. And he contributes to a critique of each television lesson between rehearsal and final taping.

Curriculum specialists (2)

Qualifications Each curriculum specialist must have an undergraduate or a graduate degree in early childhood education (early elementary education, kindergarten-primary) and background in curriculum development. Each must also have had experience teaching young children (3 to 5 years old). Each should be able to write well.

Job Description The curriculum specialists participate in initial planning sessions for the television lessons and supporting materials. With assistance from the center director and other production team members, they develop themes and choose specific objectives for each television lesson. They are also involved in the choice of activities for the daily television lessons. They may be called upon to write scripts or parts of scripts. The curriculum specialists develop and prepare, with the assistance of the artist-photographer, coordinated graphic materials (which include written materials, pictures, maps, and so on) for use by the home visitors and by the children and their parents. They also provide a list of suggested weekly objectives for the mobile classroom teacher. The curriculum specialists and the center director analyze the effectiveness of the content and technique of all program components on the basis of feedback information to other members of the Materials Production Team to assist in planning for future lessons. Finally, they participate in a critique of television lessons following rehearsal and before final taping.

Media specialist

Qualifications The instructional media specialist should have a bachelor's degree and training and experience in drama, including puppet theater; in audio-visual media; and in the fine arts, with special emphasis on music. The specialist should also have background in child development and in theory of instruction and learning. Experience in working with children is desirable, but not necessary.

Job Description The instructional media specialist participates in team planning sessions and pays particular attention to the development of high-interest media techniques and materials. Emphasis will be on coordination of drama, music, and other fine arts within the curriculum. The media specialist works closely with other team members to develop these elements and make them integral to the television lesson, home visitor activities, and mobile classroom events. If puppet segments are included in the lessons, the specialist develops, assists in the preparation of, and performs in these segments. At times this person may also write scripts for program segments; for example, puppet dramas.

The media specialist must also take part in the appraisal of the television lesson between rehearsal and final taping.

Graphic artist-photographer

Qualifications The graphic artist-photographer must be a skilled draftsman with imagination and an eye for color and design. This person must be handy with tools and be a competent movie and still photographer. The graphic specialist needs to be able to maintain and repair photographic equipment. Some experience in television is desirable, but not necessary. A college education is not required, but some college work, including background in how children learn, would be helpful.

Job Description The graphic artist-photographer participates in team planning sessions, particularly when art and film requirements are under consideration. This person does graphics for the television lesson and curriculum materials, consulting with the appropriate person(s)--usually the media specialist or curriculum materials specialist and the producer-director. After plans for films have been made with the Materials Production Team, the graphic artist implements the film requirements (still and motion pictures) for the television lessons and for use with the children.

These films should be directed by the producer-director if possible. When the producer-director is unavailable, the program director or a curriculum specialist should be available during filming to advise on content and educational focus when the film maker must serve as his own director. (This is crucial because the person responsible for filming is often unable to make adequate curricular/educational judgments.) The artist-photographer maintains and repairs photographic equipment and keeps an art and photo inventory. Under the direction of the producer-director and with the help of the production assistant, this person secures all necessary properties and materials for use in the television lesson.

The artist-photographer may also help construct puppets designed by the media specialist and construct sets.

Production assistant

Qualifications The production assistant should have had some experience working with television. This is essential if he is to act as floor manager. Experience in photography would also be an asset. Skill at sketching and lettering would be quite helpful but not a requirement.

Job Description The production assistant helps the producer-director set up the studio for production. He is available for sundry tasks, serving as an extra pair of hands for the producer-director. If he has the necessary background, he acts as floor manager during production of the television lessons. (The floor manager may be a member of the studio technical staff if the production assistant does not have the required competence.)

He assists the artist-photographer in securing all necessary properties and materials for the television lesson. He also works with the artist-photographer on production of props, sets, and films.

Secretaries

Qualifications The basic requirements for the secretaries will be those skills generally required of secretaries: competence in spelling, using the English language, typing, shorthand, using the dictaphone, filing, record keeping, and general office work as well as the ability and desire to work well with others. These secretaries will also be able to meet the public. They will have to be more versatile than is generally expected, since unusual demands related to the production of television lessons will be made on them.

Job Description The secretaries will attend to usual secretarial duties: answering telephones; making appointments; acting as receptionist; typing letters, reports, and memoranda; filing; and keeping records. Some of their unusual duties might include: manipulating puppets, providing voices for a puppet segment, flipping cards for a television camera sequence, assisting the floor manager, helping with costumes, and securing props.

Other staffing considerations

Versatility on the part of all staff members is obviously an asset, if not a necessity. Voices of several people will be needed on a regular basis for the puppet segments. Staff members will be visitors on the program from time to time. Emergencies will occur which may require a staff member to perform tasks which are not included in his job description. Job descriptions for each individual will depend on skills of available personnel and on needs dictated by the nature and content of program. Regardless of job descriptions, an essential qualification for each staff member is the ability to work well with others.

The production schedule and/or the nature of the programs being produced may be such that additional staff is required. If so, and if the budget permits, employment of the following personnel is recommended, in the order listed: writer(s), an additional on-camera personality, musicians (part-time), a music specialist, an additional curriculum specialist. Instead of a graphic artist-photographer, there might be a graphic artist, a photographer, and a part-time set designer. For a large Materials Production Center serving many Field Teams, several production teams could be organized--to work independently, sharing personnel when feasible.

A writer needs a bachelor's degree (or special training and experience in creative writing and some college work) with some classes in creative writing or the equivalent. He must also have some knowledge of child growth and development and of children's literature. He will write television scripts and stories. He will also meet with other members of the team for planning.

The qualifications and job description for an additional on-camera personality will be essentially the same as those listed for the on-camera teacher. It is suggested that when there are two major television personalities, both a man and a woman should be employed.

If the production center is in a college or university town, it would undoubtedly be possible to get students as part-time musicians. It is recommended that three or four people with the ability to play different instruments (including piano) and to sing be engaged to provide music as needed for lessons. This music would supplement recordings chosen by the media specialist. The musicians would be responsible to the media specialist (or to the music specialist, should there be one on the staff).

The music specialist will have a bachelor's degree with a music education major (or equivalent). He must have had experience working with young children. He will relieve the media specialist of the responsibility for providing music for the television lessons.

The additional curriculum specialist would share the responsibilities of those curriculum specialists already on the staff.

If there were both a graphic artist and a photographer, they would share the respective duties outlined for the graphic artist-photographer; and each would have the qualifications pertaining to his assignment.

Small staff or larger one, all members of materials preparation and television production teams must be versatile, talented, and flexible. These qualities and the working relationships among the personnel constitute the key to a successful operation.

SAZ TV.
12
Kind Bros.
WSAZ
Kind Bros

Facility Requirements

A lease arrangement with either a commercial or educational television station is usually more feasible than the purchase or construction of facilities for the Materials Production Center. Any lease entered into must clearly specify conditions to be met by the parties involved. Clarification on all major terms of the agreement before production begins will minimize misunderstandings, contribute to efficient operations for both staffs, and enable production schedule requirements to be met.

Minimum requirements for the Materials Production Center include the following provisions:

Office and Work Space

- work space suited to the needs of each employee
- storage space for supplies and equipment
- an area for group conferences
- darkroom facilities for film processing
- adequate lighting, heating, cooling, and ventilation

Technical Equipment

- at least two cameras
- one video recorder
- film chain
- provision for special effects and electronic editing

Operating Crew

- two cameramen
- one audio engineer
- one video engineer

Studio

- adequate size
- suitable lighting (controllable)
- at least three permanent sets (e.g., workshop, barn, attic)

Schedule Provisions

- fulltime use of office space
- availability of technical equipment, operating crew, and studio at regularly scheduled time each production day (a minimum of two hours time for each half-hour production),
- availability of studio at odd times for set construction or change, rehearsals without cameras, and other unscheduled activities.

Appendix A

SAMPLE QUIZ ONE
Home-Oriented Preschool Education Program

NAME____________________ AGE______ SEX______ GROUP__________

H.V.____________________ DATE____________________

1. Which is different? (See page 2) ____________________

2. Why is it (the one picked) different?____________________

____

3. Which are the same? (See page 2) ____________________

4. Is a bee an insect? ____________________

5. Is a grasshopper an insect? ____________________

6. Is a dog an insect? ____________________

7. Does an orchestra make music? ____________________

8. Does an orchestra make airplanes? ____________________

9. Does an orchestra sell ice cream? ____________________

10. Does cat rhyme with rat? ____________________

11. Does cat rhyme with dog? ____________________

12. Does bone rhyme with tone? ____________________

13. What is a neighborhood? ______________________________

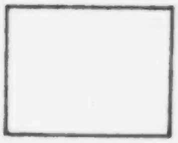
____

14. What is a squirrel?______________________________

____

SAMPLE QUIZ ONE (Page 2)

A



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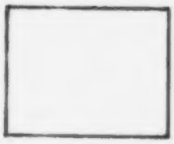

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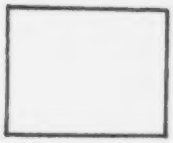

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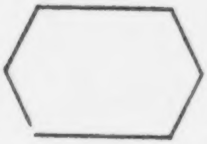

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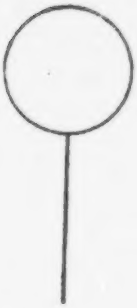

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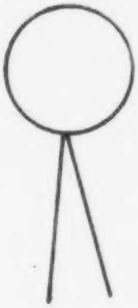

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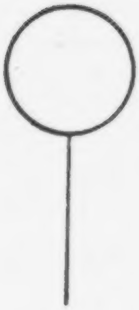

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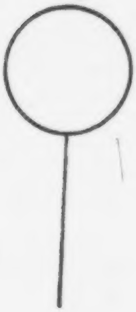

INTERPRETATION OF SAMPLE QUIZ ONE

The following is an example of the interpretation of the sample quiz that a field coordinator might give to the Materials Preparation Team to help them determine what would be emphasized, reviewed, or presented in a different manner in future programs and materials.

On this quiz no significant differences appear to exist between the children who received all three components and those who received the home visitor only. There are also no significant differences between sexes.

One hundred percent of the five year olds answered items 1, 2, and 3 correctly indicating an adequate understanding of the terms same and different. The average percent for the four year olds was 62 percent and 57 percent for the three year olds.

Items 4, 5, and 6 indicate an understanding of the word insect. The average percent responding correctly was 60 percent for the five year olds, 55 percent for the four year olds, and 61 percent for the three year olds. These values may be slightly inflated because of the nature of the structure of the questions. It is usually not wise to ask yes-no questions of children this age.

Items 7, 8, and 9 indicate an understanding of the word orchestra. The average percent responding correctly was 80 percent for the five year olds, 37 percent for the four year olds, and 38 percent for the three year olds. It would be safe to assume that the three and four year olds have very little understanding of what orchestra means.

Items 10, 11, and 12 refer to the word rhyme. The average percent responding correctly is 61 percent for the five year olds, 68 percent for the four year olds, and 76 percent for the three year olds. Once again, these values for yes-no questions may be slightly inflated.

Items 13 and 14 were scored according to their ability to describe the two terms. The percents for the five year olds are 50 percent for item 13 and 50 percent for item 14. The percents for the four year olds are 11 percent for item 13 and 22 percent for item 14. The percents for the three year olds are 28 percent for item 13 and 43 percent for item 14.

SAMPLE QUIZ TWO

Home-Oriented Preschool Education Program

NAME__________________________ AGE_______ SEX_______ GROUP_________

H.V.___________________________ DATE_________________________________

1. What is this? (Hold up a familiar object.)____________________________

____

2. Which tone is higher? (Hum high, then low tone.) OK________ Wrong____

3. Which clock is different? (See Page 2)________________________________

4. Why is it (the one picked) different?__________________________________

____

5. Is your house in the shape of a globe? Yes___________ No______________

6. Is the earth in the shape of a globe? Yes___________ No______________

7. What do astronauts ride on when going to the moon? Lions? Rockets? Elephants? ____

8. What does Patty look at to find out what to use to make cookies? Is it a recipe, a crescent, or a vibration? ________________________________.

9. Which animal would be hardest to ride? A horse, a cow, or a monkey?

____

SAMPLE QUIZ TWO (Page 2)

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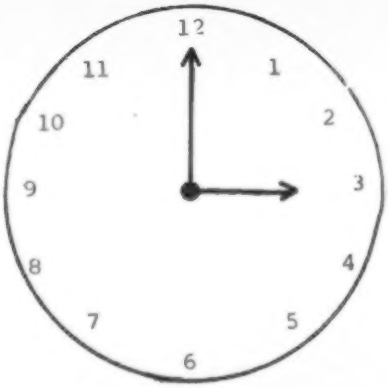
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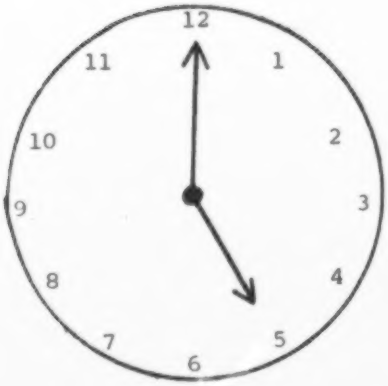
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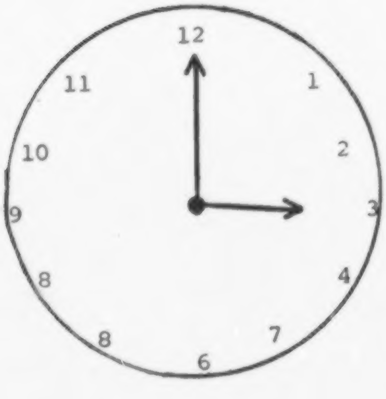
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INTERPRETATION OF SAMPLE QUIZ TWO

The following is an example of the interpretation of the results of Sample Quiz Two that a field coordinator might give to the Materials Preparation Team to help them make decisions regarding what should be emphasized, reviewed, or presented in a different manner in future programs and materials.

The purpose of item 1 is to measure the likelihood of children responding to a question using a complete sentence. Sixty percent of the five year olds responded in complete sentences while 50 percent of the four year olds and 30 percent of the three year olds did the same. It is difficult to assess what impact the program has on developing this habit; but if it were assumed that it did have a significant effect and that children learn from example, then part of the problem may be that quite often Patty does not speak in complete sentences. At other times she does but emphasizes the main word or concept of the sentence and the rest becomes little more than a mumble.

Item 2 measured the recognition of high and low tones. Eighty percent of the five year olds, 25 percent of the four year olds, and 60 percent of the three year olds responded correctly. It could be assumed that the five year olds learned from the program to some extent and that the results for the younger subjects represent cultural influences rather than differential effects of the program.

Items 3 and 4 refer to same and different using clocks as the cue. The average correct for the five year olds is 75 percent, 70 percent for the four year olds, and 60 percent for the three year olds. Evidently, recognizing same and different time is more difficult than doing it with gross shapes.

Items 5 and 6 indicate understanding of the word globe. Seventy-five percent of the five year olds, 68 percent of the four year olds, and 60 percent of the three year olds appeared to understand this term.

Item 7 indicated understanding of the words astronauts and rocket. Eighty percent of the five year olds, 75 percent of the four year olds, and 50 percent of the three year olds responded correctly.

Item 8 had correct responses from 60 percent of the five year olds, 50 percent of the four year olds, and 20 percent of the three year olds, indicating a poor understanding of the words recipe, crescent, and vibration. The most popular incorrect response was vibration.

Item 9 was a poor question. Children had logical reasons for picking any of the three responses.

CHILD OBSERVATIONAL CODE SHEET

Home-Oriented Preschool Education Program

The columns on the Child Observational Code Sheet (next page) indicate the categories of behavior. This explanation will help the home visitor fill in the code sheet as she observes the child watching the televised lesson. The program is divided into time intervals as indicated by the rows. Every time the television teacher makes a suggestion, asks a question, or attempts to elicit a response from the viewer, the home visitor makes a tally in one of the first three columns. This tally indicates whether the viewer responded verbally, nonverbally, or not at all. The remaining four columns represent viewer behaviors that are not asked for. A tally is made in the appropriate column each time one of these behaviors occurs. To the right of the matrix are the numerals 0, 1/4, 1/2, 3/4, and the word All. At the end of each five minute interval, circle the figure that most closely represents the amount of time the viewer had his eyes on the television screen. Under remarks, describe unusual circumstances occurring during the program such as prompting by the mother, a paddling, or anything that had a significant positive or negative effect on the viewer. In behavioral terms record reactions to specific segments.

CHILD OBSERVATIONAL CODE SHEET
Home-Oriented Preschool Education Program

NAME ______________________ AGE ______ SEX ______ GROUP ______________

VISITOR ______________________ DATE ______________________

	Nonverbal Response	Verbal Response	No Response	Verbal Enthusiasm	Nonverbal Enthusiasm	Verbal Negative	Nonverbal Negative	
I st 5 min.								0 1/4 1/2 3/4 All
2nd 5 min.								0 1/4 1/2 3/4 All
3rd 5 min.								0 1/4 1/2 3/4 All
4th 5 min.								0 1/4 1/2 3/4 All
5th 5 min.								0 1/4 1/2 3/4 All
last 5 min.								0 1/4 1/2 3/4 All

Remarks:

ENTHUSIASM RATIO

	Oct. 31	Nov. 3	Nov. 4	Nov. 5	Nov. 6
lst 5 minutes	100_{1}	36_{1}	00_{0}	100_{1}	00_{0}
2nd 5 minutes	100_{0}	20_{0}	00_{0}	100_{1}	00_{0}
3rd 5 minutes	80_{1}	62_{1}	00_{0}	100_{0}	77_{1}
4th 5 minutes	80_{1}	43_{1}	$30_{1/2}$	50_{0}	37_{1}
5th 5 minutes	100_{1}	00_{0}	50_{0}	00_{0}	25_{0}
last 3 minutes	100_{2}	00_{0}	40_{1}	00_{0}	57_{1}
average for program	93_{6}	27_{2}	20_{1}	59_{1}	33_{3}

The large numerals in each cell refer to the Enthusiasm Ratio. The small numerals in the lower right hand corner of each cell indicate the average number of enthusiastic responses during that five minute segment of the program.

The code sheets for each day are compiled to form a matrix such as this one. Thus specific information for each category of responses can be tabulated for each five-minute segment, as well for the program as a whole.

INTERPRETATION OF OBSERVATIONAL DATA: AN EXAMPLE

The following is an example of the interpretation of observational data that a field coordinator might give to the Materials Preparation Team to help them evaluate televised lessons. Notice that it is written quite informally and that criticisms and suggestions are not made in an authoritative manner. The coordinator makes no pretense that he is either an expert in presenting television shows nor that he definitely knows how to improve the program. The name, "Patty" refers to the on-camera teacher.

The values of the ENTHUSIASM RATIO, THE RESPONSE RATIO, and THE NUMBER OF UNELICITED ACTS OF ENTHUSIASM are not as important as the difference between values of 5 minute segments, programs, examples of the use of a particular technique in comparison to another technique to achieve similar goals, etc..

You will notice that the highest average values for the RESPONSE RATIO (73%) and the ENTHUSIASM RATIO (93%) were made on the October 31, program "Halloween". The lowest scores for that week were on the November 4, program "What's In A Picture". The first thing you might want to do in analyzing the data is to make a general comparison of the two programs.

The most striking difference between the two programs is that the viewer is very active during the Halloween program and is essentially passive during the "art" program. It's like the difference between a small seminar type class and a lecture type class. In the first, the kids can easily work along with Patty, plus Patty and the others are really having fun throughout the whole program, while in the second, the atmosphere is pretty calm and there isn't much excitement or activity for the viewer. One thing you might want to do is to review previous lessons in which two or three techniques were used to teach something, e.g., animation vs. Patty vs. combination. You would find 5 minute segments in which these activities took up most of the time and average the ratios for each of the 3 techniques and then compare the results.

Within each program one can look at differences between the 5 minute segments in terms of ratio values. For example, during the October 31, program the RESPONSE RATIO drops to 41% during the 3rd five minute interval and then rises again during the 4th five minute interval. One possible explanation could be that this type of activity lasted too long to keep the viewers deeply involved. Notice that the proportion of enthusiastic acts was also lower.

Note the enthusiasm ratio for the November 5, program. It is very high in the beginning and then tapers off to zero (indicating more negative than positive acts). Once again, there can be several reasons which might include the following: Was too much time spent doing essentially the same thing? Did the presentation style change? You will notice on the transcript of the program that Patty says, "I can hardly wait for the party". Did the children maintain their enthusiasm for a while in expectation of seeing a Birthday party and then finally realize that they would not see one? These are the kinds of things one can look for. Over a period of time, you can look at different kinds of animation, close ups, films and narration techniques, types of questions, the use of names of children, the presence of other children on the show, etc. in terms of their effect on the overt responses of the viewers.

FORM LETTER TO REQUEST CHILD PARTICIPATION IN GROUP TESTING

APPALACHIA
Educational Laboratory, Inc.
P. O. BOX 1348
CHARLESTON, WEST VIRGINIA 25325

The Appalachia Educational Laboratory, in an effort to study the work and play habits of preschool children, will be making videotape recordings of children working together in groups of four. About 85% of the children participating in the Early Childhood Education Project have been selected for this study. Your child, was one of those selected.

We would greatly appreciate it if could come to our Beckley office on . The taping session will last no more than 30 minutes and will involve working with small toys. The studio is carpeted and clean, but we recommend play clothing.

We strongly encourage you to attend with your child and to bring any brothers or sisters along. Refreshments will be served. Listed below are 4 alternatives with regard to transportation and attendance. If you should choose to drive yourself, we will pay 10¢ per mile, round trip plus any tolls. Please circle the alternative best for you.

1. I choose to drive myself. I will need a map: Yes_____No____
2. I choose to ride with my home visitor in her car.
3. I choose to let my child ride to Beckley with my home visitor, but I cannot attend.
4. I prefer that my child not participate.

Laboratory personnel and their occupants are fully insured during all travel related to this study. The television tape recordings will be available at a later date should parents and children wish to view them. Your cooperation during this project is greatly appreciated.

Sincerely,

Dr. Benjamin E. Carmichael, Director
Appalachia Educational Laboratory

FAMILY RESOURCE SURVEY

The following questions cover areas such as family size, history, and location. Answer each one by circling the number of the answer that most closely describes you or your family or by filling in the appropriate answer. Be as complete and accurate as possible in your answers, and keep the completed form until you are contacted by an authorized representative of Appalachia Educational Laboratory or West Virginia University, or are requested to return it by mail.

1. What size community do you live in?

    1. Farm
    2. Village (50-250 people)
    3. Small town (250-2,500 people)
    4. Town (2,500-25,000 people)
    5. City (25,000-500,000 people)

2. What relation are you to the child to be tested?

    1. Mother
    2. Father
    3. Stepmother
    4. Stepfather
    5. Grandparent
    6. Other

3. How old is the child's mother?

    1. 20-25 years
    2. 26-30 years
    3. 31-35 years
    4. 36-40 years
    5. 41-45 years
    6. 46 years and older

4. What was the last grade of formal schooling completed by the child's mother?

    1. 3-4 grade
    2. 5-6 grade
    3. 7-8 grade
    4. 9th grade
    5. 10-11 grade
    6. 12th grade
    7. 3 years or less of college
    8. 4 years of college (B.A., B.S.)
    9. More than 4 years of college (graduate degree obtained)

5. What kind of work does the mother do? (Fill in the specific place of business and type of job.)

6. How old is the child's father?

    1. 20-25 years
    2. 26-30 years
    3. 31-35 years
    4. 36-40 years
    5. 41-45 years
    6. 46 years and older

7. What is the last grade of school completed by the child's father?

    1. 3-4 grade
    2. 5-6 grade
    3. 7-8 grade
    4. 9th grade
    5. 10-11 grade
    6. 12th grade
    7. 3 years or less of college
    8. 4 years of college (B.A., B.S.)
    9. More than 4 years of college (graduate degree obtained)

8. What kind of work does the father do? (Fill in the specific type of work and the place of business.)

9. How many children live in your home at the present time?

    1. One
    2. Two
    3. Three
    4. Four
    5. Five
    6. Six and up

10. What is the approximate range of your yearly family income?

    1. Under $1,000
    2. $1,000 - $2,999
    3. $3,000 - $4,999
    4. $5,000 - $6,999
    5. $7,000 - $8,999
    6. $9,000 and up

11. As far as housing is concerned, do you:

    1. Own your home?
    2. Rent your home?
    3. Rent a furnished apartment?
    4. Rent an unfurnished apartment?
    5. Live in relative's home?
    6. Other

12. How many rooms in your home?

    1. 3 or less
    2. 4 rooms
    3. 5 rooms
    4. 6 rooms
    5. 7 rooms
    6. 8 rooms
    7. 9 rooms

13. Circle any of the following which you own.

    1. Automobile
    2. Television set
    3. Radio
    4. Color television
    5. More than one automboile
    6. Boat

HOME VISITOR FEEDBACK INFORMATION FORM

HOME-ORIENTED PRESCHOOL EDUCATION

NAME OF CHILD ______________________________

ADDRESS ______________________________

DATE ______________ TIME ______________

3 yr. old ________ 4 yr. old ________ 5 yr. old ________

HOME VISITOR ______________________________

I. Did the parent pay attention and willing to use the materials and activities you provided?
- (1) Very much so
- (2) Willing but not enthusiastic
- (3) Indifferent
- (4) Hostile

II. List the activities and materials you provided on your previous visit which the parent and child have used since that time.

III. What changes would the parent make in the past week's TV program?

IV. Have the past week's programs been appropriate to the child's present level of development?
- (1) Child is more advanced than programming
- (2) Programs appropriate
- (3) Programs too difficult for child

V. How does the parent assess the child's current attitude to visiting the mobile classroom:
- (1) Child looks forward to visit with much anticipation
- (2) Child does not express favorable anticipation
- (3) Child asks not to go, or seems very reticent

VI. What changes has the parent noted in the child's behavior since the program's beginning?

VII. Has the TV reception been of good quality all week? _____Yes _____No If No, how many days' programs have been missed? For this reason ______________ How many programs missed for other reasons? ______________

HOME VISITOR FEEDBACK INFORMATION FORM

HOME-ORIENTED PRESCHOOL EDUCATION

Date	Program Title	Child's Interest, Participation and Comments

Appendix B

LETTER TO ACCOMPANY FORM REQUESTING PERMISSION TO USE COPYRIGHTED MATERIAL

APPALACHIA
Educational Laboratory, Inc.
P. O. BOX 1348
CHARLESTON, WEST VIRGINIA 25325

Gentlemen:

We would like permission to use the materials listed on the attached form on the instructional television program, AROUND THE BEND, which the Appalachia Educational Laboratory produces. The programs are recorded on videotapes and would be broadcast approximately six times over the next three years.

The Appalachia Educational Laboratory is one of eleven non-profit corporations involved in research in education. One of the Laboratory's projects is the production of a program in early childhood education in conjunction with local school districts.

The project consists of a daily 30-minute instructional television program seen in the home, which is supplemented by weekly visits in the home and a mobile classroom. The television program would reach an estimated 25,000 rural Appalachia pre-school age children over a commercial television station in southern West Virginia.

Sincerely yours,

____
Production Manager

APPALACHIA EDUCATIONAL LABORATORY, INC.
P. O. Box 1348
Charleston, West Virginia 25325

Application for permission to use selections from a publication of

____

Name of Publisher Address City State Zip

Name of Publication ____________________________________

To be used in educational broadcast--"Around the Bend," produced by the Appalachia Educational Laboratory, Inc.

Material requested (page number, opening and closing lines, chapter numbers, or otherwise identify)

____

____

____

Date requested ______________________

-----------------------------------AGREEMENT-----------------------------

The Appalachia Educational Laboratory agrees:

That no alteration in text will be made without grantor's permission. That the rights herein granted apply only for use in the specific edition of the book named in this application. That if any other use is contemplated further application for permission will be made to the grantor. That the copyright notice will be used in conformity with the copyright law and acknowledgement will be given.

Number of times for which use is requested ______________________

Cost to Appalachia Educational Laboratory (if any) ________________

Expiration date of this agreement ________________________

Permission granted on above terms Date ____________________

____
Authorized Signature

____
Title

RELEASE

For and in consideration of my engagement as a model by Appalachia Educational Laboratory, hereafter referred to as the photographer, on terms or fee hereinafter stated, I hereby give the photographer, his legal representatives and assigns, those for whom the photographer is acting, and those acting with his permission, or his employees, the right and permission to copyright and/or use, reuse and/or publish, and republish photographic pictures or portraits of me, or in which I may be distorted in character, or form, in conjunction with my own or a fictitious name, on reproductions thereof in color, or black and white made through any media by the photographer at his studio or elsewhere, for any purpose whatsoever; including the use of any printed matter in conjunction therewith.

I hereby waive any right to inspect or approve the finished photograph or advertising copy or printed matter that may be used in conjunction therewith or to the eventual use that it might be applied.

I hereby release, discharge and agree to save harmless the photographer, his representatives, assigns, employees or any person or persons, corporation or corporations, acting under his permission or authority, or any person, persons, corporation or corporations, for whom he might be acting, including any firm publishing and/or distributing the finished product, in whole or in part, from and against any liability as a result of any distortion, blurring, or alteration, optical illusion, or use in composite foam, either intentionally or otherwise, that may occur or be produced in the taking, processing or reproduction of the finished product, its publication or distribution of the same, even should the same subject me to ridicule, scandal, reproach, scorn or indignity.

I hereby warrant that I am under over twenty-one years of age, and competent to contract in my own name insofar as the above is concerned.

I am to be compensated as follows:

I have read the foregoing release, authorization and agreement, before affixing my signature below, and warrant that I fully understand the contents thereof.

Dated ______________________

______________________ L.S.
Witness

____
Address

______________________ L.S.
Name

____
Address

I hereby certify that I am the parent and/or guardian of ______________________ an infant under the age of twenty-one years, and in consideration of value received, the receipt of which is hereby acknowledged, I hereby consent that any photographs which have been, or are about to be taken by the photographer, may be used by him for the purposes set forth in original release hereinabove, signed by the infant model, with the same force and effect as if executed by me.

______________________ L.S.
Parent or Guardian

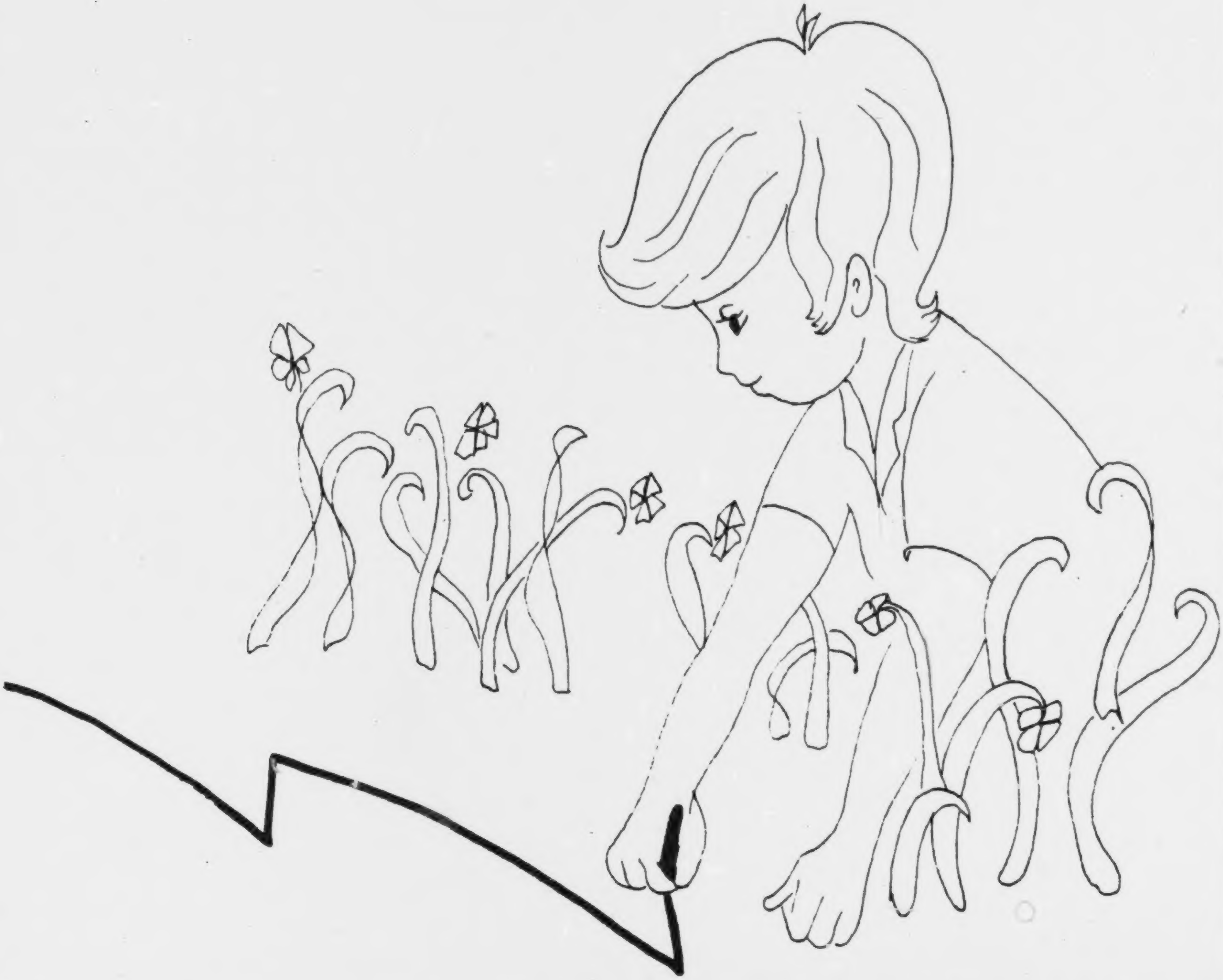
____
Address

Photographer:
1. Fill in terms of employment.
2. Strike out words that do not apply.

Appendix C

CURRICULUM PLANNING MODEL

HOME-ORIENTED PRESCHOOL EDUCATION



HOPE CURRICULUM PLANNING MODEL

This planning model for the Home-Oriented Preschool Education Program has been prepared to illustrate the way materials and lessons are integrated throughout the three components of the program.

The curriculum developed for Week 14 of AEL's Home-Oriented Preschool Education Program operational test is used to describe the planning process involved in the preparation of materials for one week. The model includes:

- Instructional Theme: the concept which integrates the television lessons and parental and mobile classroom instruction for the week.
- Television Lesson Titles: statement of individual lesson titles, with a brief description of each lesson to indicate the way it expands the theme for the week.
- Master Curriculum Planning Guide: a guide for the curriculum planners which lists the primary and secondary objectives to be emphasized through the tri-dimensional delivery system under major categories of cognition, affect, motor activity, orienting and attending, and language. These objectives are keyed to the original objectives selected for HOPE (See complete listing in the Curriculum Planning Guide).
- Objectives and Activities by Delivery System: a listing of general and specific objectives for individual lessons showing the activities used to meet the objectives through the tri-dimensional delivery system.
- Television Lesson Scripts: an outline of scripts for Week 14 of the HOPE operational test. These script outlines were prepared to meet specific objectives, which are reinforced through home and classroom instruction.
- Parents' Guide: The weekly newsletter delivered to parents by home visitors in advance of the broadcast of related television lessons; it suggests activities for parent-child instruction to supplement the TV and mobile classroom instruction. (Activity sheets are included.)
- Home Visitor Activities: suggested activities for each home visitor for use in planning her visits to the homes of the children; they relate to the television and mobile classroom instruction for the same week.
- Mobile Classroom Instructional Guide: suggestions to help the teacher and her aide plan activities and instruction for the mobile classroom session that will complement the TV and parental instruction.

95/96/97

HOME-ORIENTED PRESCHOOL EDUCATION, WEEK 14

Instructional Theme

"Becoming Aware of the World"

Lesson Titles

"Learning About Money" (identifies coins and their value; how money is used in a child's life)	Lesson No. 66, Monday
"What's in the Trunk?" (stimulates the child's curiosity; encourages him to try new things and become more aware of his environment)	Lesson No. 67, Tuesday
"Hurricane!" (creates awareness of weather and environment)	Lesson No. 68, Wednesday
"Play 'Around the Bend'" (explores the five senses; emphasis on touch; game used to reinforce color recognition and recognition of shapes)	Lesson No. 69, Thursday
"Friends are for Loving" (discusses relationships, friendships, sharing from the child's point of view)	Lesson No. 70, Friday

MASTER CURRICULUM PLANNING GUIDE

The Master Curriculum Planning Guide contains a listing of the primary and secondary objectives to be emphasized through the tri-dimensional delivery system under major categories of cognition, affect, motor activity, orienting and attending, and language. Each objective presented on this guide bears the same numbering system used in the complete statement of objectives in the Curriculum Planning Guide.

As an example of how the guide is used, see MASTER CURRICULUM PLANNING GUIDE, Lesson 66, Week 14, "Learning About Money." The first objective, under COGNITION, is stated as "child selects appropriate coin from group of four--penny, nickel, dime, quarter--as an oral directive is given." To find the complete statement of this objective, you would look under COGNITION, PART 1: SENSORY DISCRIMINATION, Section 1-F-3-c, in the complete statement of objectives mentioned above.

The objectives listed above the line represent primary objectives; those listed below the line represent secondary objectives.

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 66, Week 14, "Learning About Money"

PRIMARY

COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
Part I: SENSORY DISCRIMINATION II. PERCEPTUAL DISCRIMINATION F. Number 3. Number Terms c. Child selects appropriate coin from group of four--penny, nickel, dime, quarter--as an oral directive is given.	I. **SELF AND OTHERS** B. Language and the Fine Arts 1. Speech and the printed word c. Child listens to story. d. Child reacts to story. 3) Dramatization of the story. f. Child creates or retells stories. 2. Graphic and plastic arts a. Graphic 2) When pictures are displayed: c) the child reacts verbally and/or nonverbally to content of pictures.			

SECONDARY

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 66, Week 14, "Learning About Money" (Cont'd.)

COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
Part 1: SENSORY DISCRIMINATION II. PERCEPTUAL DISCRIMINATION E. Form recognition 6. Child identifies printed symbols. a. Given a single letter m, name it by saying m. Part 1: SENSORY DISCRIMINATION I. AUDITORY DISCRIMINATION E. Child distinguishes rhyme.			III. DIRECTION FOLLOWING B. Given instructions on locating an object, find the object.	Part 2: DESCRIPTIVE LANGUAGE I. DESCRIBING OBJECTS AND EVENTS A. Child labels objects, actions and qualities. 3. Given a picture of a single object, name it (penny). B. Child identifies and describes objects on basis of different attributes. 3. Identify and describe an object in terms of its function (a penny is something you spend).

Vocabulary and Concepts:
money, buy, nickel, penny, value, worth, dime, next
coin: penny, nickel, dime
letter: m

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 67, Week 14, "What's in the Trunk?"

COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
Part I: **SENSORY DISCRIMINATION** II. PERCEPTUAL DISCRIMINATION J. Time 1. Child identifies and applies time-related terms. c. Given occurrences in relationship to some event, state which occurrences took place BEFORE and which took place AFTER. d. State activities that occurred during a specified day as teacher names day in terms of TODAY, YESTERDAY, and TOMORROW. f. Given two occurrences in relationship to some event, state whether a named occurrence took place BEFORE or AFTER.	I. **SELF AND OTHERS** A. Feelings of self-worth 1. In an open field situation, the child indicates positive self-image by the following behaviors: a. Enters into new tasks. f. Makes choices. g. Engage in activities which indicate awareness of health and/or safety habits.			

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 67, Week 14, "What's in the Trunk?" (Cont'd.)

COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
g. Given an occurrence that has happened, is occurring, or will happen, state whether the occurrence took place TODAY, YESTERDAY, or TOMORROW. 2. Child hypothesizes based on time concepts. a. Given illustrations of the first two segments of a sequence, select from other illustrations the last segment of the sequence. Part 2: HIGH ORDER COGNITIVE ACTS VI. PROBLEM SOLVING A. Logical Reasoning 3. Child infers through creating, selecting and/or rejecting solutions to hypothetical situations.				

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 67, Week 14, "What's in the Trunk?" (Cont'd.)

	COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
PRIMARY	d. Given problems stated in increasingly abstract terms, answer them in such a way that the response signifies comprehension of the problem. 4. Child infers by logical inclusion or exclusion				
SECONDARY	IV. CLASSIFICATION A. Child classifies objects considering an increasing number of dimensions. 6. Child uses verbal description to guide classification. a. Given a verbal description of a class, sort an array of objects into described class.	I. SELF AND OTHERS B. Language and the Fine Arts 1. Speech and the printed word b. Child indicates whether he wants to hear a story. c. Child listens to a story. d. Child reacts to story.	I. GROSS MOTOR ACTIVITY D. Basic Forms of Movement 1. Slide (skate) II. FINE MOTOR SKILLS D. Coordinating use of hands. 3. Use both hands in coordinated effort to accomplish a task (rubbing hands together).		Part 1: LANGUAGE CONSTRUCTION II. CHILD PRODUCES SENTENCES B. Polar attributes 1. Child makes polar discriminations. Part 2: DESCRIPTIVE LANGUAGE I. DESCRIBING OBJECTS AND EVENTS A. Child labels objects, actions and qualities.

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 67, Week 14, "What's in the Trunk?" (Cont'd.)

COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
C. Child classifies objects on different bases. 1. Child classifies objects by use or function. a. Given a group of functional objects, group them by their function. b. Given a group of objects, select those appropriate for a set of objects based on use or function.	e. Child relates experiences. 2. Graphic and plastic arts b. Plastic 2) When plastic art forms are displayed the child will a) look at the objects; b) react to aesthetic qualities of the objects verbally and/or nonverbally. 3. Music a. Child listens to music c. Child reacts nonverbally to music. 1) Child moves to rhythm.			8. Given an object, verbally characterize the object in a number of unique meaningful ways. B. Child identifies and describes objects on the basis of different attributes II. DRAMATIC EXPRESSION C. Child tells stories.

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 67, Week 14, "What's in the Trunk?" (Cont'd.)

SECONDARY

COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
	II. THE ENVIRONMENT B. Man-made Environment 1. In an open field situation the child indicates awareness of a reaction to the man-made environment by a. Verbal comments b. Caring for an assuming responsibility for the environment. 3. Refraining from littering; picking up litter.			

Vocabulary and Concepts:
calendar, clock, birthday, New Year's Day, lunch, time, change, old, jam, noon
geometric shapes: square, circle, triangle, rectangle

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 68, Week 14, "Hurricane!"

	COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
PRIMARY	Part 2: HIGHER ORDER COGNITIVE ACTS VI. PROBLEM SOLVING A. Logical reasoning 3. Child infers through creating, selecting and/or rejecting solutions to hypothetical problem situations. a. Given a problem with a variety of possible solutions, select the one best suited to the situation.		II. FINE MOTOR SKILLS D. Coordinating use of hands.		
SECONDARY	Part 1: SENSORY DISCRIMINATION II. PERCEPTUAL DISCRIMINATION E. Form Recognition 1. Child matches pictures. 6. Child identifies printed symbols. a. Given a single letter r, name it by saying r.	I. SELF AND OTHERS B. Language and the Fine Arts 1. Speech and the printed word c. Child listens to a story. d. Child reacts to a story. g. Child engages in dramatic play.	III. CREATIVE ACTIVITIES B. Dramatic Play 7. Move to record of wind by bodily movements, gestures and facial expression.		

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 68, Week 14, "Hurricane!" (Cont'd.)

	COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
SECONDARY		3. Music a. Child listens to music. d. Child spontaneously engages in musical activities.			

Vocabulary and Concepts:
rain, sunshine, wear, stormy, snow, weather, wind, wet
small letter: r

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 69, Week 14, "Play Around the Bend"

	COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
PRIMARY	Part 1: SENSORY DISCRIMINATION I. AUDITORY DISCRIMINATION III. TACTILE DISCRIMINATION A. Child distinguishes between objects by touch. IV. TASTE A. Child applies appropriate descriptive term.	I. SELF AND OTHERS A. Feelings of self-worth 1. In an open field situation the child gives evidence of feelings of self-worth toward others and/or their contributions in the following ways: h. engages in creative play.			
SECONDARY	Part 1: SENSORY DISCRIMINATION II. PERCEPTUAL DISCRIMINATION C. Color recognition 3. Pick out a colored object when its color label is supplied by a teacher. E. Form recognition 3. Given an array of plane or solid geometric figures, child identifies all basic shapes. b. Circle, square, triangle.	I. SELF AND OTHERS B. Language and the Fine Arts 3. Music a. Child listens to music. c. Child reacts nonverbally to music 1) Child moves to rhythm d. Child spontaneously engages in musical activities.	III. CREATIVE ACTIVITIES C. Musical activities 1. Child creates musical activities g. Dramatize a song 4. Child participates in singing activities i. Sing along	III. DIRECTION FOLLOWING A. Follow instructions on how to perform a task.	

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 69, Week 14, "Play Around the Bend" (Cont'd.)

	COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
SECONDARY	Part 2: HIGHER ORDER COGNITIVE ACTS II. QUANTITATIVE SKILLS B. Child can use numbers 2. State how many objects are in a set.				

Vocabulary and Concepts:
taste, hear, senses, scarf, smell, feel, zero, touch
geometric shapes: square, circle, triangle
numeral: 0

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 70, Week 14, "Friends Are for Loving"

	COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
PRIMARY	Part 1: SENSORY DISCRIMINATION IV. TASTE A. Child applies appropriate descriptive term.				
SECONDARY	Part 1: SENSORY DISCRIMINATION II. PERCEPTUAL DISCRIMINATION E. Form Recognition 6. Child identifies printed symbols. a. Given a single letter B, name it by saying B.	I. SELF AND OTHERS A. Feelings of self-worth 1. In an open field situation the child indicates positive self-image by the following behaviors: b. The child shares self (interaction). (Van only) c. The child volunteers to do tasks. (Van only) d. The child shares material things. (Van only) e. The child indicates that he senses himself as a member of different groups. f. The child makes choices. (Van only)	II. FINE MOTOR SKILLS B. Drawing and writing 1. Hold and use a crayon, then a pencil, comfortably.		

MASTER CURRICULUM PLANNING GUIDE
Home-Oriented Preschool Education

Objectives for Lesson No. 70, Week 14, "Friends Are for Loving" (Cont'd.)

	COGNITION	AFFECT	MOTOR ACTIVITY	ORIENTING & ATTENDING	LANGUAGE
SECONDARY		g. The child engages in activities which indicate awareness of health and/or safety habits. 2. In an open field situation the child gives evidence of feelings of self-worth by indicating positive attitudes toward others and/or their contributions in the following ways: a. The child asks others for their help. (Van only) B. Language and the Fine Arts 3. Music a. The child listens to music. b. The child reacts vocally to music.			

Vocabulary and Concepts:
chocolate, birthday, cake, icing
letter: B

OBJECTIVES AND ACTIVITIES BY DELIVERY SYSTEM
"Learning About Money"
(Lesson 66, Week 14)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Perceptual discrimination--number recognition. Specific: Number terms; child selects appropriate coin from group of four--penny, nickel, dime, quarter--as oral direction is given.	Child is shown penny, nickel, dime and quarter; teacher asks him to identify these coins using Activity Sheet B-64; teacher asks questions about coins.	Child is asked to identify real coins and play coins.	
General: Language and the fine arts--speech and the printed word. Specific: Child listens to story; reacts by dramatization; creates or retells stories.	The story of "Henny Penny" is acted out; child is invited to retell or create a new story.		A story is read; the children react to the story; they are invited to retell the story.
General: Language and the fine arts--graphic and plastic art. Specific: Child reacts verbally and/or nonverbally when pictures are shown.	Child is shown pictures and is encouraged to respond to them.	Child identifies different coin sizes and the letter "m."	
General: Perceptual discrimination--form recognition. Specific: Child identifies printed symbols.	Coins and money symbols are presented.	Child identifies names and cents symbols on play coins.	
General: Auditory discrimination. Specific: Child distinguishes rhyme.	Rhyming words are discussed after child hears "Little Red Caboose" song.	"Money" poem is read to the child from Parents' Guide.	Rhyming words are discussed; child is asked to think of words that rhyme with his name.

(Lesson 66, Week 14, Cont'd)

OBJECTIVES •	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Direction following.. Specific: Child locates objects by following directions.	Child follows directions in watching for letters on toy train, listening to song, and placing coins in order of value.	Child follows directions of acting out a story.	Child follows directions while thinking of rhyming names and listening to a story.
General: Describing objects and events. **Specific:** Child labels objects, actions, and qualities; child identifies and describes objects on basis of different attributes and in terms of their functions.	Value of coins is explained.	Child identifies largest coin, smallest coin, and most and least valuable coins.	
General: Vocabulary development. Specific: Child demonstrates understanding of the words: money, buy, nickel, penny, value, worth, dime, next.	Money terms are introduced, explained, and reinforced.	Child plays with coins and is encouraged to use the correct term in naming the coins.	

OBJECTIVES AND ACTIVITIES BY DELIVERY SYSTEM
"What's in the Trunk"
(Lesson 67, Week 14)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Perceptual discrimination--time. Specific: Child identifies and applies time-related terms, such as BEFORE, AFTER, TODAY, and YESTERDAY; child hypothesizes based on time concepts.	Concepts of time-related terms are explained. Child is asked the month and date of his birthday.	Child receives calendar for January.	Child identifies and is encouraged to use time-related terms when talking.
General: Problem solving. Specific: Child uses logic in selecting or rejecting solutions to hypothetical problem situations; child infers by logical inclusion or exclusion.	Child is asked to tell what he had for lunch. Puppets use reasoning in telling time.		
General: Feelings of self worth. Specific: Child indicates positive self image by undertaking new tasks, making choices, engaging in activities which indicate awareness of health and safety habits.	Child is encouraged to try something he has never tried before. A story in the lesson tells about choices in eating habits.	Child picks out his birthday on calendar.	Child is asked to think of things that rhyme with his name.
General: Classification using increasing number of dimensions. Specific: Child uses verbal description to guide classification; sorts objects by class.	Shapes are introduced: circle, triangle, square, and rectangle.		

(Lesson 67, Week 14, Cont'd)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Classification of objects on different bases. Specific: Child classifies objects by function.	Objects are classified by function of telling time.		
General: Language and the fine arts. Specific: Child indicates whether he wants to hear a story; listens to story; reacts to story; child relates his own experiences.	Child listens to a story entitled "Bread and Jam for Frances."		Story is read by teacher; child is invited to react to story and relate his own experiences.
General: Language and the fine arts--music. Specific: Child listens to music and reacts nonverbally; child moves to rhythm.	Child is encouraged to move to music.		
General: Environment--man-made. Specific: Child indicates awareness of and reaction to man-made environment by discussion, assuming a responsibility, refraining from littering and by picking up litter.	Pictures of trees in different seasons are used to discuss environment.		
General: Gross motor activity. Specific: Child slides (skates) using basic forms of body movement.	Figure is shown skating in the winter.		

OBJECTIVES AND ACTIVITIES BY DELIVERY SYSTEM
"Hurricane!"
(Lesson 68, Week 14)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Problem solving. Specific: Logical reasoning; child infers through creating, selecting, and/or rejecting solutions to hypothetical problem situations; child selects best solution to a given situation.	Child is asked to figure out what he could do if he were outdoors and it started to rain. If he came upon a puddle, how would he get around?	Child is encouraged to draw a picture of what he thinks a hurricane would do to a particular object.	
General: Fine motor skills. Specific: Coordinating use of hands.	Child is invited to draw a picture of the weather of the day.	Child cuts out pictures of things to match with weather scenes.	
General: Perceptual discrimination--form recognition. Specific: Child matches pictures; identifies symbols.	Rain, sun, and snow forms are presented.	Child matches things he wears with weather pictures.	
General: Creative activities--dramatic play. Specific: Child moves body to recording of wind, using gestures and facial expressions.	Child is invited to move to the music of a recording of wind blowing; to express his feelings in different weather.	Child is encouraged to talk about the day's weather; what type of weather is needed for sledding? for swimming? Ask him what he would do on a rainy day.	Suggest that the child run, walk, jump, and hop using the Sound Activated System in the mobile classroom.

(Lesson 68, Week 14, Cont'd)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Fine motor skills. Specific: Child uses both hands in an effort to accomplish a task.	Song and pantomime to demonstrate rubbing hands together.	Child is encouraged to draw pictures of weather on calendar.	
General: Language construction. Specific: Child makes polar discriminations.	Story about bread and jam describes characteristics of food.	Child is asked to name things that taste sweet or sour; to feel things that are hot or cold; and distinguish between rough or smooth.	Stories read to children have many polar terms included.
General: Descriptive language. Specific: Child labels objects, actions, and qualities; child verbally characterizes an object in a number of unique, meaningful ways; child identifies and describes objects on basis of different attributes.	Geometric shapes (circle, square, triangle, rectangle) are introduced and described.	Child is encouraged to mix his own clay or dough.	
General: Vocabulary development. Specific: Child demonstrates understanding of these words: calendar, clock, birthday, New Year's Day, lunch, time, change, old, jam, noon, square, circle, triangle, and rectangle.	Terms are introduced in stories and discussion.	Child is encouraged to use new terms presented in the TV lesson.	Time, geometric and polar terms are used by teacher; children are encouraged to use these terms.

(Lesson 68, Week 14, Cont'd)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Language and the fine arts--speech and the printed word. Specific: Child listens to story; reacts to a story; engages in dramatic play.	Story is read about an animal that likes rain, Willie Waddle.	Child is encouraged to use sentences containing descriptive words. Thunder is loud.	Suggest that the child act out scenes depicting different types of weather; let the group guess what weather is being depicted. Discuss weather.
General: Language and the fine arts--music. Specific: Child listens to music; engages spontaneously in musical activities.	Children listen to Raindrops Keep Falling on my Head, Let the Sun Shine In, Let It Snow.		
General: Vocabulary development. Specific: Child demonstrates understanding of the words: rain, sunshine, wear, stormy, snow, weather, wind, and wet.	Words related to weather are emphasized.	Encourage child to use descriptive words.	Child uses weather terms in responding to others acting out weather scenes.

OBJECTIVES AND ACTIVITIES BY DELIVERY SYSTEM

"Play Around the Bend (Exploring the Five Senses)"

(Lesson 69, Week 14)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Sensory discrimination. Specific: Distinguish objects by touch, taste; applies appropriate descriptive terms.	Use senses to help guess what is in the box; puppet play; gifts described--how they sound, smell, etc.	Observe, handle objects; discuss objects and experiences with reference to senses. (e.g., Thunder is *loud*, tree is *green*, sugar is *sweet*, fur is *soft*.)	Teacher reads story about senses. (e.g., Myra Gibson's *What Is Your Favorite Thing To Hear? ...to Touch?...to Smell?* *My Bunny Feels Soft*, by Charlotte Steiner). Discuss stories.
General: Feelings of self-worth. Specific: Indicate positive self-image by engaging in creative play.	Move to music, "My Playful Scarf."	Play guessing game (five senses).	Teacher reads; child dramatizes.
General: Perceptual discrimination--color recogniation. Specific: Pick out objects by color.	Play "Around the Bend" game.	Child asked to identify objects in his environment by color.	
General: Perceptual discrimination--form recognition. Specific: Identify basic shapes (circle, square, triangle).	Play "Around the Bend" game--spinner advances on path having geometric shapes in spaces.	Find geometric shapes in environment (e.g., pan--circle; house--square; table--triangle).	
General: Quantitive skills. Specific: State how many objects are in a set.	Play game with boxes (contents: empty, 2 carrots, 1 scarf); count; discuss.	Child is asked to count objects; tell size of sets; make sets of specified sizes.	

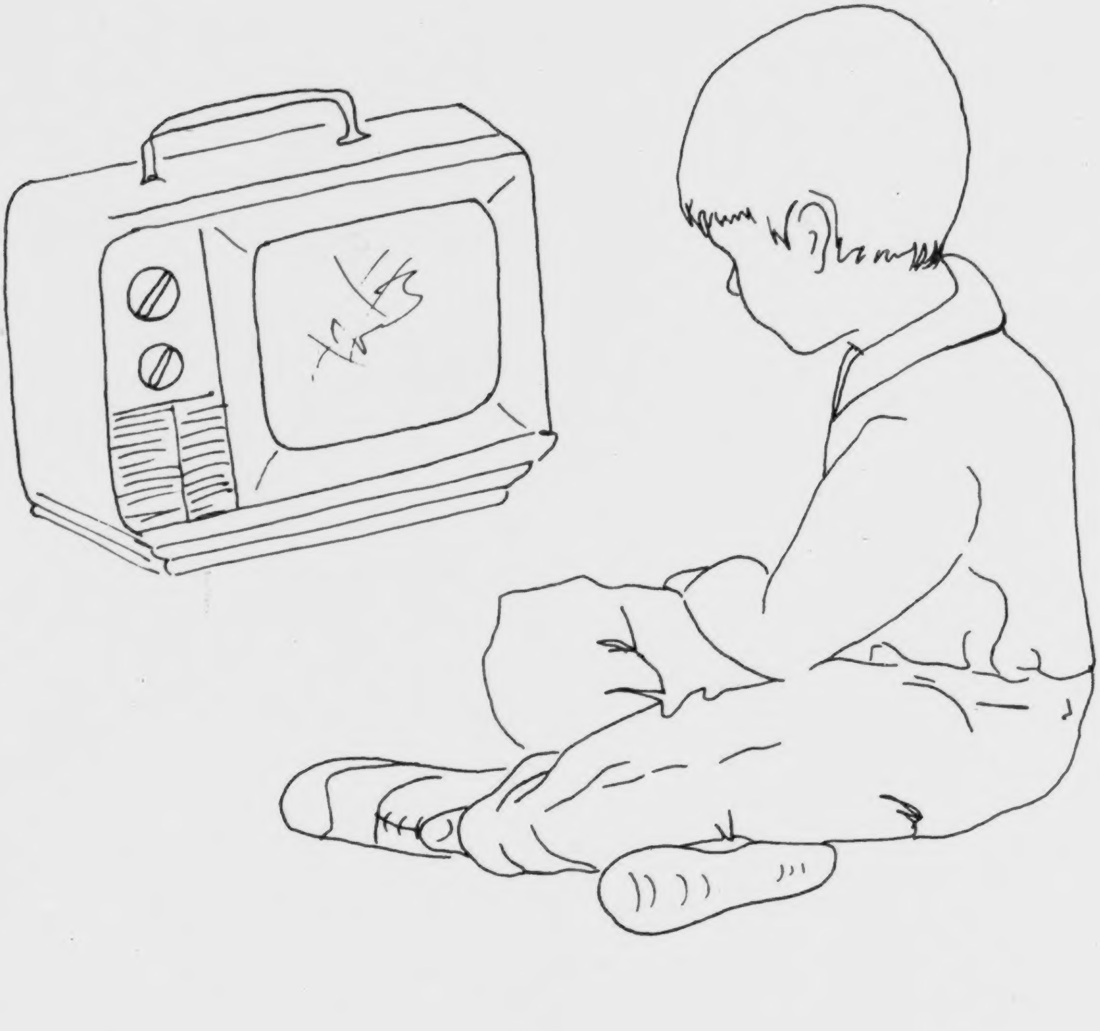
OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Language and the fine arts--music Specific: Listen to music; move to rhythm; spontaneously engage in musical activity.	Instrumental music (video--mirror ball turning); move to music, "My Playful Scarf."		Child listens to recorded music; moves freely to music; sings spontaneously improvises musical instrument (e.g., box or floor for drum).
General: Creative activities. Specific: Sing along; dramatize a song.	Invites children to sing along; dramatize the song, "The Little Green Frog."		Child sings along with others; dramatizes song(s) of choice.
General: Orienting and attending skills. Specific: Follow directions to perform a task.	Follow directions given by the teacher to play "Around the Bend" game.	Play "Around the Bend" with the child.	Child follows directions given to him individually or his group during the day's session.
General: Vocabulary development. Specific: Demonstrate understanding of the following words: taste, hear, smell, feel, touch, look, senses, scarf, zero.	Teacher asks questions as to which sense would be used to find out characteristics of objects (e.g.,...that sugar is sweet,...apples are red); conversation with puppet about five senses; play game, "How Can We Find Out?" (involving senses); develop concept of scarf--show scarf, move to music with scarf, speak of gift (a soft scarf). Develop concept of zero		

OBJECTIVES AND ACTIVITIES BY DELIVERY SYSTEM
"Friends Are For Loving"
(Lesson 70, Week 14)

OBJECTIVES	ACTIVITIES		
	TV Lesson	Home Visit	Mobile Classroom
General: Sensory discrimination--taste. Specific: Child applies appropriate descriptive term.	Cake icing is tasted and described. Story "Benjamin's Birthday" is told.	Child is asked to name things that taste sweet, sour and salty.	
General: Perceptual discrimination--form recognition. Specific: Child identifies printed symbols.	Child observes maps or globe.	Child picks out "B's" in a group of letters.	
General: Feelings of self-worth. Specific: Child shares self; volunteers to do tasks; shares material things; makes choices; shows awareness of health and safety habits; asks others for help.	Child observes the task of cake decorating; is encouraged to do something special for someone.	Emphasize the importance of having friends, sharing and doing things that make others happy; ask the child to name one of his friends and tell what he likes about him.	
General: Fine motor skills. Specific: Child holds and uses a pencil and crayon comfortably.	Teacher encourages child to use crayon and paper after lesson.	Child is asked to point to his birthday on the calendar and asked to show his age with his fingers.	Children draw pictures to show something that happened on their birthdays; discuss the pictures.
General: Vocabulary development Specific: Child demonstrates understanding of these words: chocolate, birthday, cake, icing.	Words are introduced and reinforced through repeated use. Letter "B" is reviewed.		Birthdays are discussed.

TELEVISION LESSON SCRIPTS

Home-Oriented Preschool Education



HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 20, 1971 Lesson Number 66

Title "Learning About Money" Tape Date November 8, 1971

Focus From a group of coins select a specific coin.

Recognize letter M.

VIDEO	AUDIO
Patty and Roy	Do you have a nickel? I'll give you 5 pennies for a nickel.
5 pennies nickel dime	Show how it looks. State the value of each. Compare in size.
coins	Put in order of value. Select a penny.
Patty	What would you do with a penny? Let's see what one of my friends did with her pennies.
Film	V. O.
Patty	Can you think of a word that rhymes with penny? Have you ever head a story called "Henny Penny"? Our friends in Magic Hollow are getting ready now.
Magic Hollow	Audio Tape
Patty	Discuss Magic Hollow characters still getting ready for the play. Do you ever like to draw pictures to tell about stories you read? I have some pictures to show you that some of our friends made and sent in to us.
Pictures by children	
Train Set	Music: "Little Red Caboose"

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 20, 1971
Lesson Number 66 Cont'd
Title "Learning About Money"
Tape Date November 8, 1971
Focus From a group of coins select a specific coin.
Recognize letter M.

VIDEO	AUDIO
Patty	Did you notice that the caboose was carrying something for you? Do you know what it is? Let's see how to write the letter M.
Film--write--recognition	V.O.
Patty	Now, you know how an M looks. Money begins with an M. Earlier today, we saw some money. Let's listen to a poem and let's see if you can tell what it's about.
Penny on revolving stand	Poem: "Brand New Penny" and music
Patty	Introduce Puppet play.
Magic Hollow	Story: "Henny Penny"
Patty	Closing remarks.

PROPS:

1. Roy puppet and coins
2. Film--Penny
3. Magic Hollow puppets and 2 audio tapes
4. Pictures by viewing children
5. Train set and music
6. Film--letter M

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 20, 1971

Lesson Number 66 Cont'd

Title "Learning About Money"

Tape Date November 8, 1971

Focus From a group of coins select a specific coin.

Recognize letter M.

VIDEO	AUDIO
PROPS: (cont'd.)	
7. Book--Henny Penny	
8. Penny on stand and music	
PUPPETEERS:	
Dick	
Dan	
Tom	
MUSIC:	
"Little Red Caboose"	

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 21, 1971

Lesson Number 67

Title "What's in the Trunk?"

Tape Date November 9, 1971

Focus Curiosity encourages awareness of environment.

VIDEO	AUDIO
Patty in Extra Room	Hello. How are you? Algie and I have been up here in the Extra Room, and we've found some things for you.
Ice skates clay slide book	
	Here's a story about someone who likes bread and jam. She likes the familiar and doesn't think she wants to try anything new.
Slides	Story: "Bread & Jam for Frances"
Patty	Frances changed, didn't she? How did Frances change? Why did she decide to try something new? Have you ever changed your eating habits? Did you ever get to like something that you hadn't tried before? Frances was having her school lunch at noon. Do you remember any of the things that Frances had in her school lunch? Did you ever have any of those things? Sometimes when I pack a lunch, I like to have celery or carrots and some kind of fruit.
Puppets	Audio Tape
Patty	Let's see what we can find out about telling time.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 21, 1971 Lesson Number 67 Cont'd

Title "What's in the Trunk?" Tape Date November 9, 1971

Focus Curiosity encourages awareness of environment.

VIDEO	AUDIO
Objects on kitchen table	Which of these do we use for telling time?
Calendar	What does a calendar tell us? Name the days of the week. Do you remember which month your birthday comes in? Name the months of the year. January first is the beginning of the new year. Algie's birthday is in January. He was born in 1968.
Calendar with Algie's picture.	Discuss picture. Find Algie's birthday--January 1. Is your birthday in January? How old are you? How old will you be on your next birthday? Suggest marking special days on the calendar. The first of January is New Year's Day. It is winter now, isn't it? What season comes after Spring? After Summer? After Fall? Each season the trees change the way they look. We'll see the changes in these pictures that Tom made for us.
Film-Tree animation	Music.
Patty in Extra Room	There's beauty in each season. Some people may not like a certain season, but after they learn to swim or skate, or slide on a sled--they change and learn to like the season. What things do you like to do in winter?
Ice Skater	Music

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 21, 1971

Lesson Number 67 Cont'd

Title "What's in the Trunk?"

Tape Date November 9, 1971

Focus Curiosity encourages awareness of environment.

VIDEO	AUDIO
Patty skating and ice skater	Music--Invite children to pretend to skate.
Patty	Sometimes in winter, it's very cold outdoors, and you might start to shiver. But you can make your hands feel warmer by rubbing them together. You try it. I have a song for you where we can rub our palms and make them feel warm. Let's try it together.
Film	S. O. F.--"We're Making Heat"
Patty - sliding board	Did you ever slide down a sliding board? Did your legs feel warm after you slid down? That's because your legs were rubbing against the slide. Just like when we rubbed our palms together, they feel warm.
Algie, slide geometric shapes	Identify geometric shapes: circle, square, triangle, rectangle. You might like to play a game like that at home. Or you could make shapes with your paper, crayons, or with some clay.
Play Doh biscuit dough powder and water	Here are some materials which are used like clay. Suggest working with modeling materials.
	PROPS: ice skates

Broadcast December 21, 1971	Lesson Number 67 Cont'd
Title "What's in the Trunk?"	Tape Date November 9, 1971

Focus Curiosity encourages awareness of environment.

VIDEO	AUDIO
	PROPS:(cont.) clay sliding board book and slides--"Bread & Jam for Frances" puppets and audio tape calendar - 1968 calendar with Algie's picture film -- tree animation with music ice skater and music S. O. F. "We're Mcking Heat" sliding board and geometric shapes Play Doh and clay. SETS: Extra Room kitchen puppet stage TAPES: puppets-audio tape music for film music: "Skater's Waltz" music for clay.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 22, 1971
Lesson Number 68
Title "Hurricane!"
Tape Date November 10, 1971
Focus Problem solving. Recognizing the letter R.

VIDEO	AUDIO
Patty outdoors on porch- its starting to rain	Problem: What would you do if you were outdoors and it started to rain? Problem: Here's a big puddle. How can we get around the puddle?
Patty in Living Room	Some days are rainy, some are snowy, and some are fair. I have something to show you so we can learn more about days and weeks and months.
Calendar	This is a calendar. A calendar helps us to know when we go to church, when we go to school, and when someone has a birthday. If you have your calendar, get it out now. Find the month and year. Name the days of the week, label the dates 1-7. Draw a picture of the weather of the day. How do you feel on a rainy day? Weather does affect people.
Film (Weather)	V. O. and music
Felt cut outs - boy, girl and clothes	Classification: Clothes and Weather
Patty with puppet - "Algie"	These clothes are for a rainy day. Rain begins with an r. Algie, you'll want to learn about r, because rabbit begins with an r. Let's see how to write the letter r.
Cardboard & felt pen (Mirror)	Write small r.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 22, 1971

Lesson Number 68 Cont'd

Title "Hurricane!"

Tape Date November 10, 1971

Focus Problem solving. Recognizing letter r.

VIDEO	AUDIO
Balloon Man	Find balloons with the letter r.
Patty	I have a story to read to you about some animal that likes the rain. The story is called "Willie Waddle." Do you know what the story will be about?
Slides and pictures in book	Story: "Willie Waddle"
Patty in Living Room	Let's pretend it's a rainy day and the wind is blowing. The wind is blowing so hard; it is a hurricane. Let's listen to this story about a hurricane and move with the music.
move with music	Music: "Hurricane" from Rhythms Today. Silver Burdette Records - 81 18P - 00927
Magic Hollow	Audio Tape
Film	Closing Credits

PROPS:

1. Large calendar and flow pen
2. Film on weather & background music
3. Felt cutouts
4. Puppet - Algie

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 22, 1971

Lesson Number 68 Cont'd

Title "Hurricane!"

Tape Date November 10, 1971

Focus Problem solving. Recognizing the letter r.

VIDEO	AUDIO
	PROPS: (cont.) 5. Cardboard, felt pen to write r. 6. Balloon man with balloons 7. Book - "Willie Waddle" 8. Record - Rhythms Today 9. Magic Hollow - puppets and audio tape.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 23, 1971

Lesson Number 69

Title "Play Around the Bend"
(Exploring the Five Senses)

Tape Date November 11, 1971

Focus Stresses awareness of and sensitivity to the way things look, feel, smell, taste, and sound. Recognize the empty set.

VIDEO	AUDIO
Patty	I've been thinking about you and just waiting for our visit together. I like being with you.
Patty with puppet "Algie"	Are you awake? Do you hear me calling? Can you feel me touching you? The children are waiting and watching you. There's so much we can see and you have so much fun looking, and touching, listening, and tasting too.
Algie	I'd like something to taste!
Patty	Now?
Algie	I guess I can wait until after our visit with the children.
Patty	I'll give you something to taste later. But now, I have something special for you to see. And we'll get to hear some pretty music. I wonder if you'll be able to tell what it is.
Mirror Ball	Music (audio tape)
Patty	Those pretty lights were made by pieces of glass. It was a ball of clay with mirrors in it. The mirrors were very sharp, so we wouldn't touch it, but it's nice to see. And that music was enjoyable to hear. We've heard a lot of music together and sung songs. Do you remember one about a little green frog that goes "glunk, glunk." He does funny things with his eyes. I like to do things with my eyes. Here's how he sounds.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 23, 1971 Lesson Number 69 Cont'd

Title "Play Around the Bend" Tape Date November 11, 1971
(Exploring the Five Senses)

Focus Stresses awareness of and sensitivity to the way things look, feel, smell, taste, and sound. Recognize the empty set.

VIDEO	AUDIO
	Song: "Glunk, Glunk" -Sing and repeat "Glunk, Glunk went the little green frog. "Glunk, Glunk, went the little green frog. "Glunk, Glunk went the little green frog. And I went Glunk, Glunk, too."
Magic Hollow	Audio Tape
Patty with box at table	Algie gave us this box and he wondered if you could count the number of things in there.
Open box	It's empty. There's not anything in here. Here's an empty set. There's a numeral that tells about an empty set and its called Zero.
Film - Zero	V. O.
Shake boxes and then open and look inside.	Try to guess if they're going to be empty. Count the number of objects in each box. 1. Empty Set 2. 2 Carrots 3. 1 long scarf What can we do with a scarf?
Move to music with scarf	Music: "My Playful Scarf"
Patty	You can do many things with a scarf. You could use it and make believe more later. I'm glad that Algie put that scarf in the box for us. I wonder if we could give something to Roy. Let's play a game with Roy and see if he could guess what's

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 23, 1971

Lesson Number 69 Cont'd

Title "Play Around the Bend" (Exploring the Five Senses)

Tape Date November 11, 1971

Focus Stresses awareness of and sensitivity to the way things look, feel, smell, taste, and sound. Recognize the empty set.

VIDEO	AUDIO
	in the box.
Patty & Roy by wall	Play game: "How Can We Find Out"?
	I'll tell you something and you tell me how you'd know about it. Would you - look, listen, taste, smell, or touch?
	Sugar is sweet Apples are red The iron is hot Lemons are sour Mary has on perfume
	Guessing game: Can you tell what's in this box? Don't look. You can smell, taste, touch, listen. What is it? It's a big, juicy, sour, dill pickle.
Patty in Kitchen	Let's play our "Around the Bend" game. I'll tell you the name of a color and then we'll use the spinner and see what shape we're to find.
Around the Bend game	Play game: Use colors and shapes examples: red circle, yellow triangle, blue square, green rectangle.
Patty	Review and closing remarks.
	PROPS: 1. Puppet - Algie 2. Mirror ball & music 3. Magic Hollow - puppets and audio tape 4. Boxes wrapped with crepe paper bows.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 23, 1971 Lesson Number 69 Cont'd

Title "Play Around the Bend" (Exploring the Five Senses) Tape Date November 11, 1971

Focus Stresses awareness of and sensitivity to the way things look, feel, smell, taste, and sound. Recognize the empty set.

VIDEO	AUDIO
	5. Film of Zero 6. Scarf and music: "My Playful Scarf" 7. Roy on wall, game book, and dill pickle 8. Around the Bend game materials.
Molly	Are we all ready, Johnny?
Johnny	I think so. Chipper and I just finished making a sign.
Molly	Oh, let's see the sign.
Johnny	Here it is!
Molly	Let's see what it says (read slowly) "Welcome Back Sandy".
Chipper	Did we spell all the words right?
Molly	It looks okay to me.
Johnny	Chipper and I figured we'd all hide and surprise her just like a surprise birthday party.
Molly	That's a good idea.
Chipper	Here she comes down the path now.
Johnny	Quick, let's hide!
Sandy enters	Boy, it's good to be back home again. I wonder where everybody is?

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 23, 1971

Lesson Number 69 Cont'd

Title "Play Around the Bend"
(Exploring the Five Senses)

Tape Date November 11, 1971

Focus Stresses awareness of and sensitivity to the way things look, feel, smell, taste and sound. Recognize the empty set.

VIDEO	AUDIO
Group comes out	
Johnny	Welcome Back, Sandy
Molly	We missed you.
Sandy	Hi, everybody. I missed all of you too.
Johnny	Did you have a good time?
Sandy	A great time! and Aunt Sally wrote me to come back sometime for another week. You know Molly, I sort of feel silly that I made such a fuss about being away from home for a week.
Molly	Well, I'm glad you ended up having a good time.
Sandy	I thought about all of you while I was away and I brought back something for each of you.
Chipper	Oh boy!
Johnny	What did you get us?
Sandy	Let me open up my suitcase. I have something special for each one of you.. Let's see now. Molly, this is for you.
Molly	Oh, boy, perfume . . Umm! ----it smells so good. I think I'll put some on.
Chipper	It smells like flowers.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 23, 1971 Lesson Number 69 Cont'd

Title "Play Around the Bend" Tape Date November 11, 1971
(Exploring the Five Senses)

Focus Stresses awareness of and sensitivity to the way things look, feel, smell, taste, and sound. Recognize the empty set.

VIDEO	AUDIO
Molly	Thank you Sandy.
Sandy	And Chipper, for you, I brought this scarf. Because it's windy up there in your tree.
Molly	Oh, it's beautiful!
Johnny	Boy, it's so soft and smooth.
Chipper	Let me feel it.
Johnny	My scarf at home feels so rough compared to this one.
Chipper	Thank you Sandy, it will sure keep me warm.
Sandy	And Johnny, I know you like to look at pictures so I brought you a book full of pictures.
Johnny	Oh, thank you Sandy. I like to look through picture books, it will be fun to have one of my own.
Sandy	And for Freddie -----oh, he's not here.
Johnny	He said he was sorry he couldn't be here, but he'll see you as soon as he gets back from the other side of the pond.
Sandy	Well, anyway because I know he likes songs and music, I got him this music box.
Chipper	What does it play?

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 23, 1971 · Lesson Number 69 Cont'd

Title "Play Around the Bend" Tape Date November 11, 1971
(Exploring the Five Senses)

Focus Stresses awareness of and sensitivity to the way things look, feel, smell, taste, and sound. Recognize the empty set.

VIDEO	AUDIO
Molly	Can we listen to it.
(Music - in music box)	
Molly	Oh, that's pretty. Freddie will like that.
Johnny	Hey, do you know what!
Chipper	What?
Johnny	Just this morning on television Patty was talking about using the five senses and we just used them all.
Molly	What do you mean?
Johnny	Well we smelled something.
Molly	My perfume.
Johnny	Then we felt something. It was soft and smooth.
Chipper	It was my scarf.
Johnny	We smelled the perfume, touched the scarf, then we looked at something with our eyes.
Chipper	Your picture book.
Johnny	Then we listened to something.
Molly	Freddie's music box.
Chipper	Hey, let's take it over to Freddie, he'll like his gift too.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 24, 1971 Lesson Number 70

Title "Friends Are For Loving" Tape Date November 12, 1971

Focus Become aware of social relations--sharing, doing things for others.

Discover where chocolate comes from. Recognize and write the letter B.

VIDEO	AUDIO
Bells	Happy Birthday
Patty at Table	I'm making icing for a cake. I'll bet you know what kind of cake I'm making.
Chocolate square & melted chocolate	What caused the chocolate to change?
Blend ingredients	
Taste icing	How does icing taste?
Ice cake	
Magic Hollow	Audiotape
Finish icing cake	What else is chocolate?
Candy bar, fancy chocolate, cocoa, syrup	Describe texture & taste
Globe	Where does chocolate come from? South America
Exhibition: Objects--cocoa beans, chocolate nibs, shells, chocolate liquor, cocoa butter & cocoa powder	I have something over here to show you. Describe process of what's done with chocolate.
Patty at table	Decorate cake. How does birthday begin?
Cake	Write Happy Birthday.

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 24, 1971
Lesson Number 70 Cont'd
Title "Friends Are For Loving"
Tape Date November 12, 1971
Focus Become aware of social relations--sharing, doing things for others.
Discover where chocolate comes from. Recognize and write the letter B.

VIDEO	AUDIO
Film--Write Letter B --Letter card	V.O. Find the Letter B
Patty with calendar	Discuss marking birthdays on a calendar & counting to see how long you have to wait. How old are you? How old will you be on your next birthday? In which month were you born? On which day? Hold up the number of fingers that tell how old you are
X to table--Birthday cake	Put 5 candles on the cake. Discuss safety with candles.
	Discuss sharing & doing things for others. You could make a present for someone else, sing a song, or tell a story.
Patty	You could have fun making up stories about birthdays & about things that begin like birthday. I'll try doing that now & you make up a story later and tell it to someone.
	Story: "Benjamin's Birthday"
	Closing comments

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 24, 1971

Lesson Number 70 Cont'd

Title "Friends Are For Loving"

Tape Date November 12, 1971

Focus Become aware of social relations--sharing, doing things for others.

Discover where chocolate comes from. Recognize and write the letter B.

VIDEO	AUDIO
PROPS: 1. Bells 2. Sugar, butter, milk, saucepan 3. Bowls, spoons, glass, plate, spatula 4. Chocolate items 5. Hershey's chocolate kit 6. Globe 7. Aerosol spray can of icing, candles 8. Calendar 9. Film--write & recognize B	
Sandy	Hi Molly, is everything ready for the birthday party?
Molly	Almost ready--Mom will bring the cake in just a couple of minutes.
Freddy	(looking around) Hey, where's the guest of honor?

HOME-ORIENTED PRESCHOOL EDUCATION

Broadcast December 24, 1971 Lesson Number 70 Cont'd

Title "Friends Are For Loving" Tape Date November 12, 1971

Focus Become aware of social relations--sharing, doing things for others.

Discover where chocolate comes from. Recognize and write the letter B.

VIDEO	AUDIO
Molly	Oh, Johnny will be along soon. We wanted to surprise him so I didn't ask him to come over right away. When we see him come, we'll hide and yell surprise at him.
Sandy	Oh good, I like surprises!
Freddy	I'll go down the path and watch for him.
Molly	Oh no you don't! You promised to sing at the party and you ought to practice your song.
Freddy	Sing--I don't want to sing--only Happy Birthday.
Sandy	We'll all sing that later, now go ahead and try that song you sang at my Birthday party.
Frog sings:	"One day, two days, three days old" (Everyone claps--responds)
Freddy	Okay I did my song--now let's all try Happy Birthday together.
Molly	You start us singing, Sandy.
(All sing:	(Happy Birthday)
Freddy	Hey, where's the birthday cake!
Molly	Mom, we're ready for the cake.

(Mother Mouse enters carrying the cake)

Broadcast December 24, 1971 Lesson Number 70 Cont'd

Title "Friends Are For Loving" Tape Date November 12, 1971

Focus Become aware of social relations--sharing, doing things for others.

Discover where chocolate comes from. Recognize and write the letter B.

VIDEO	AUDIO
Freddy	Boy that looks good! Let's see there's--1, 2, 3, 4, 5, 6, candles Six candles. Johnny is six years old.
Molly	Mother put the cake over there and Johnny should be coming soon.
Sandy	Well let's all hurry up and hide.
Freddy	I'll go down the path and watch for him.
Molly	Boy, birthday parties can be real fun.........

around the bend
PARENTS' GUIDE

Volume 1 | Activities for Use with "Around the Bend" TV Lessons | Number 14

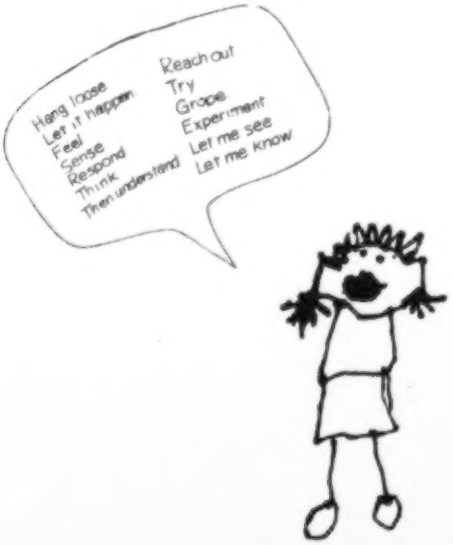


Illustration from *ON THE MOVE*, September 1971
Courtesy of Immaculate Heart College, Los Angeles, Calif.
Artist: Frank Salazar & Associates/Design Office

Becoming Aware of the World

Young children need varied experiences using their five senses. Give your child the opportunity to express himself concerning the things he sees, feels, smells, tastes, and hears. Encourage him to use his five senses to arouse his curiosity. Provide the opportunity for your child to experiment and question the things he does not understand. Give him as much help and guidance as he needs and asks for. If your child has experienced something new and wonderful, listen respectfully and show him that you are as thrilled about his discovery as he is. This will help encourage his curiosity.

Your child will be asked to identify geometric shapes while playing a game. He will have an opportunity to learn about the letters r and B.

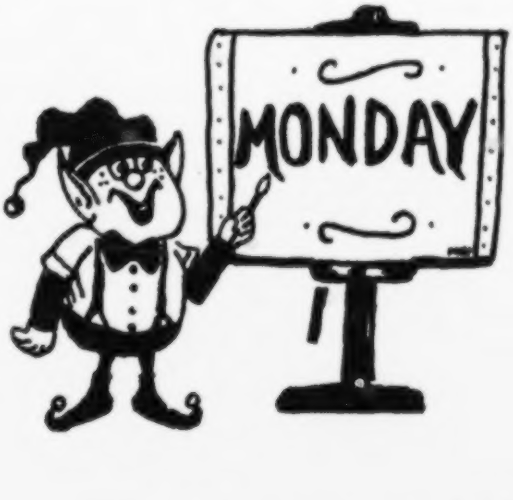
Learning About Money

● What It's About: Magic Hollow characters act out the story of "Henny Penny." Patty and Roy identify pennies, nickels, and dimes and explain the value of each. Patty shows children's pictures. Watch for a letter on the toy train and listen for the song, "Little Red Caboose." Your child will use Activity Sheet B-64.

MONEY

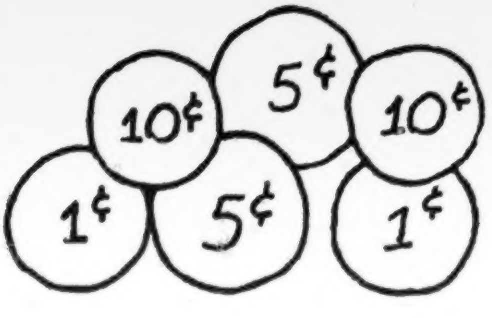
Money is for spending
Buying food, toys, and clothes.
Money is for saving
Till the piggy bank grows;
I wish I had a penny,
A nickel, or a dime.
So I could buy a little toy
And share it all the time.

Mabel Little



–More Monday Activities on Page 2

MONDAY ACTIVITIES—*continued*



Pennies, Nickels and Dimes

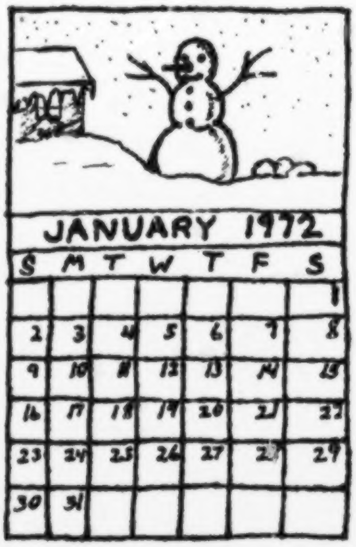
Patty and Roy talk about the value of a penny, a nickel, and a dime. Help your child cut out the play money (Activity Sheet B-64) before the program begins so that he can identify the coins as Patty asks questions about them. If real coins are available, ask your child to identify them. Mix the coins up and ask him to identify the largest coin, the smallest coin, the coin that will buy the most, and the coin that will buy the least amount of something.

What's in the Trunk?

- What It's About: Algie and Patty talk about some things they find in a trunk. Patty asks, "Did you ever get to like something that you have never tried before?" She will talk about the shapes of a circle, square, triangle, and rectangle.

- Home visitor delivers: calendar for January

What Day Is It?



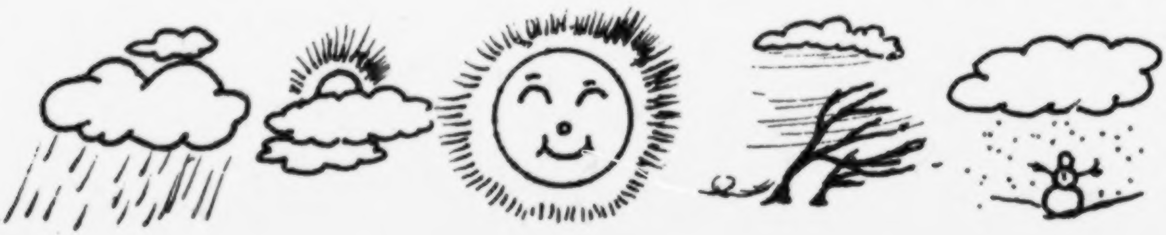
What does a calendar tell us? Your child will receive a calendar for the month of January. Encourage him to draw a picture at the top of his calendar and hang it in a special place where he can see it each day. Perhaps you have a calendar of the whole year (12 months) that he can look at.

Discuss the dates on the calendar with your child and point out the days in a week and the months in a year. Ask him such questions as:

- Do you know which month your birthday is in?
- Do you know the date of your birthday?

Help your child find his birthday and mark it on his calendar. Suggest that he mark the birthdays of other members of the family and special holidays with your guidance.

Your child may wish to draw a picture or make a certain design in the spaces on his calendar to represent the different kinds of weather, such as cloudy, rainy, or sunny.



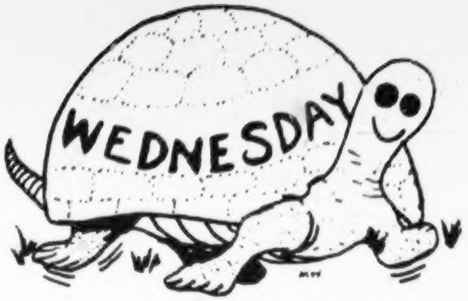
Hurricane!

- **What It's About**: Which kind of weather do you like best? Rain? Snow? Sun? Patty asks the children to help with an activity about the weather. The letter **r** is introduced. Your child will use Activity Sheet B-54.

- **Home supplies**: scissors, paste

RAIN, RAIN, GO AWAY

Rain, rain, go away,
Come again another day:
Little Johnny wants to play.



Patty moves to music entitled "Hurricane." Encourage your child to move to the music with Patty. Ask him what the music tells him about a hurricane. Encourage him to draw a picture showing what he thinks a hurricane would do to a place. Explain to him that a hurricane is a very, very strong wind–so strong that it can blow houses down, push ships onto the land, knock down trees, and blow big trucks off the road.

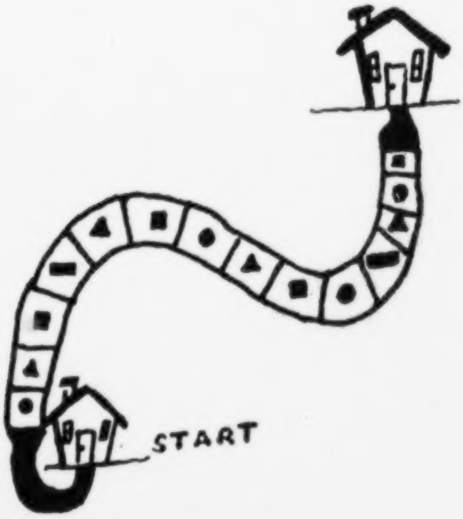
Most storms are not hurricanes.

Play 'Around the Bend'

- **What It's About**: Patty encourages children to become more aware of the five senses: taste, touch, smell, hearing and sight. The numeral **0** is introduced.

- **Home visitor delivers**: **Around the Bend Game**

- **Home supplies**: flat button or other object to use as a marker for the game, scissors, paper fastener



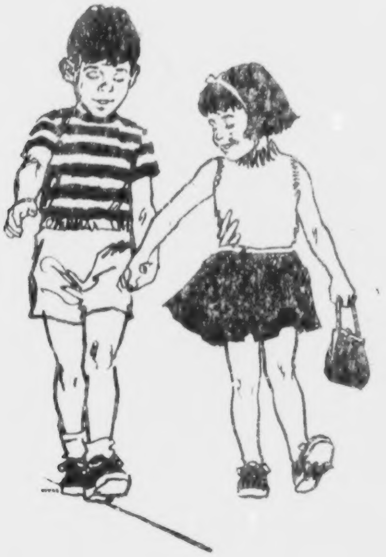
Patty will be talking about the sense of touch today. Suggest that your child move about the house feeling everyday objects. Encourage him to describe how they feel–rough, smooth, etc. Then help him make rubbings of textures he finds interesting. To do this place fairly sheer white paper over an object and rub with the side of a crayon.

* * *

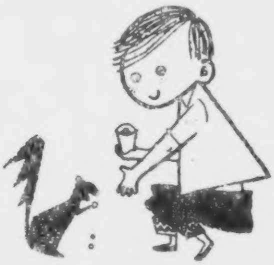
Your child will receive the **Around the Bend Game** to play with during the program. Help him cut out the pointer and fasten it to the center of the circle with a paper fastener. Allow the pointer to be loose enough so that it can be spun around to show your child which shape he is to move his marker to on the game.

' Friends Are For Loving '

● What It's About: Patty decorates a birthday cake. She writes "Happy Birthday" on the cake. A story, "Benjamin's Birthday," is told by Patty. The letter B is reviewed.



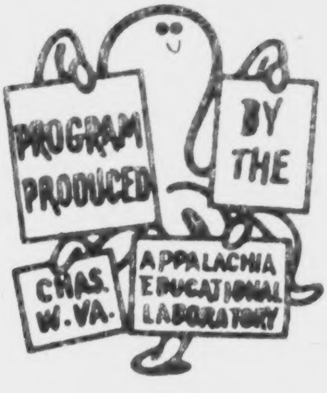
Discuss with your child the importance of having friends, sharing, and doing things that make others happy. Point out to him that it is fun having friends to share birthday cake and toys with. Friends are fun to play with and talk with whenever we are lonesome and need to be with someone.



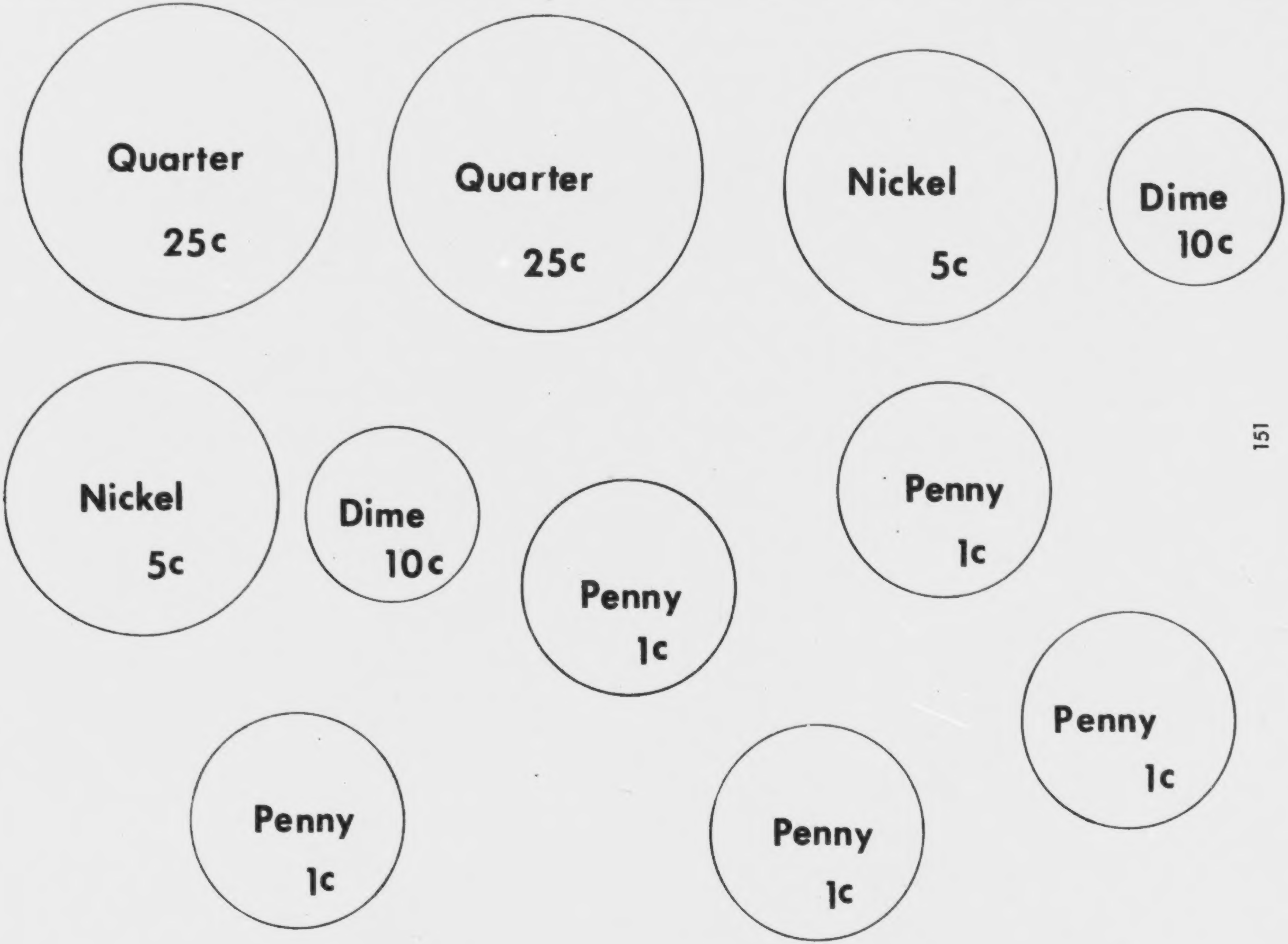
NOTE: The poem, Friends Are to Play With, by Elaine M. Ward is copyrighted 1968 by Graded Press and is not available for reproduction at this time. It appears in Nursery Days, Feb. 2, 1969 issue.

A friend does not really have to be a person. It can be a favorite tree that gives us good fruit, a pet that makes us laugh, a flower that smells good and looks beautiful, or a creek that flows softly by as we cool our toes on a hot summer day.

Ask your child to name some of his friends and tell about the things he likes to share with them.

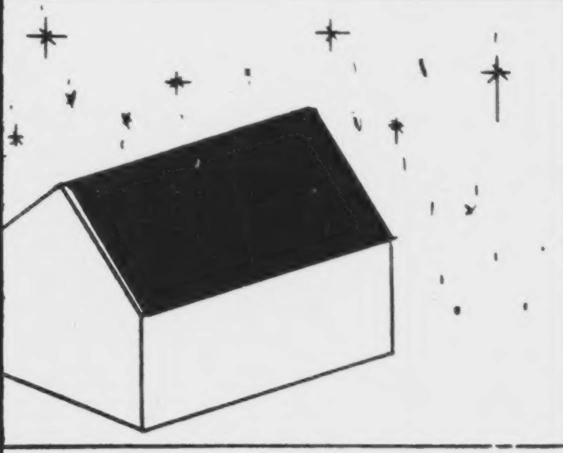


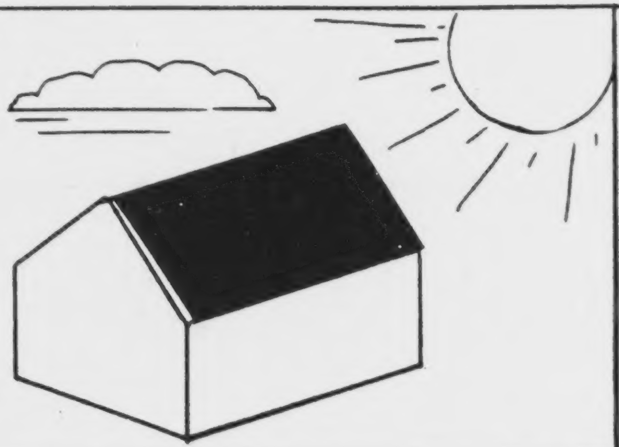
Around The Bend Activity Sheet B-64

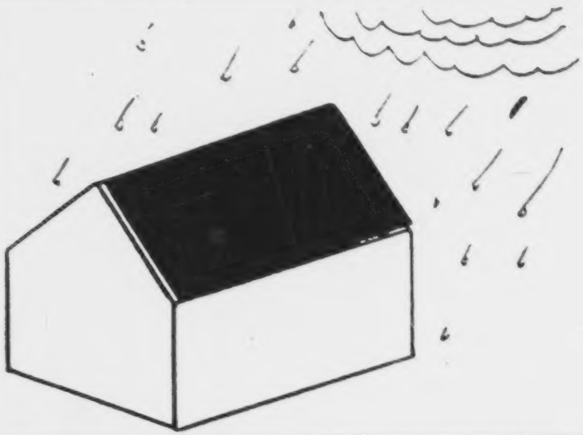

Quarter
25c
Quarter
25c
Nickel
5c
Dime
10c
Nickel
5c
Dime
10c
Penny
1c
Penny
1c
Penny
1c
Penny
1c
Penny
1c

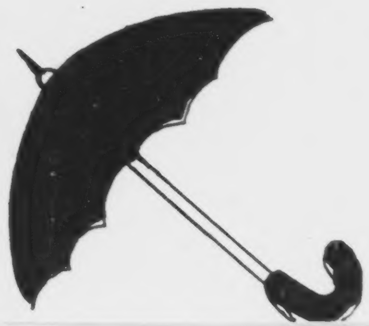
Around The Bend

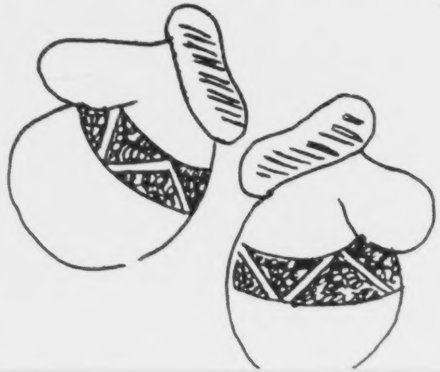
Activity Sheet B-54

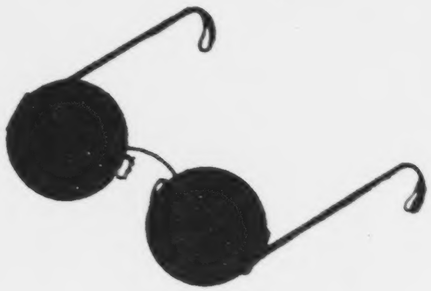








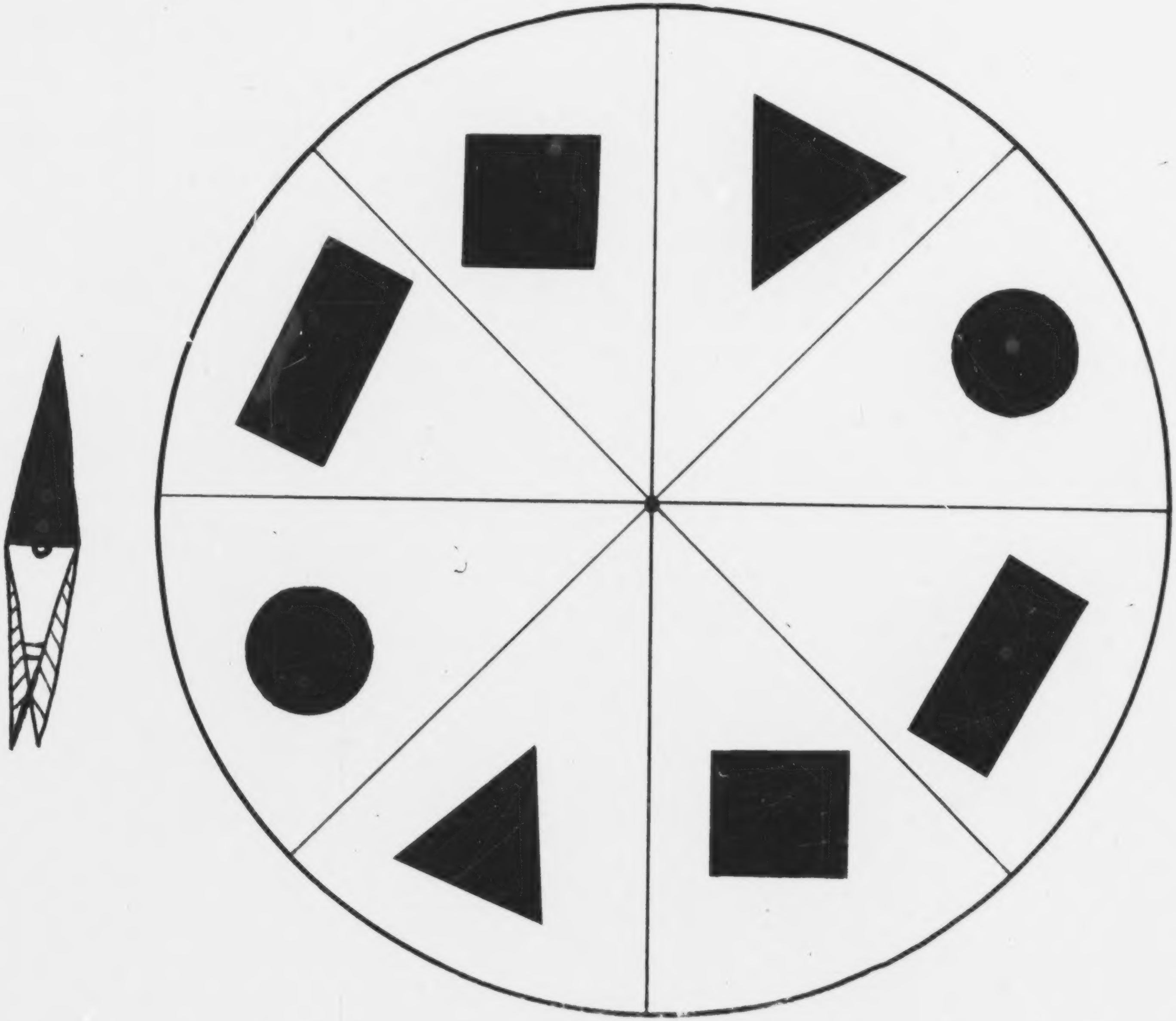




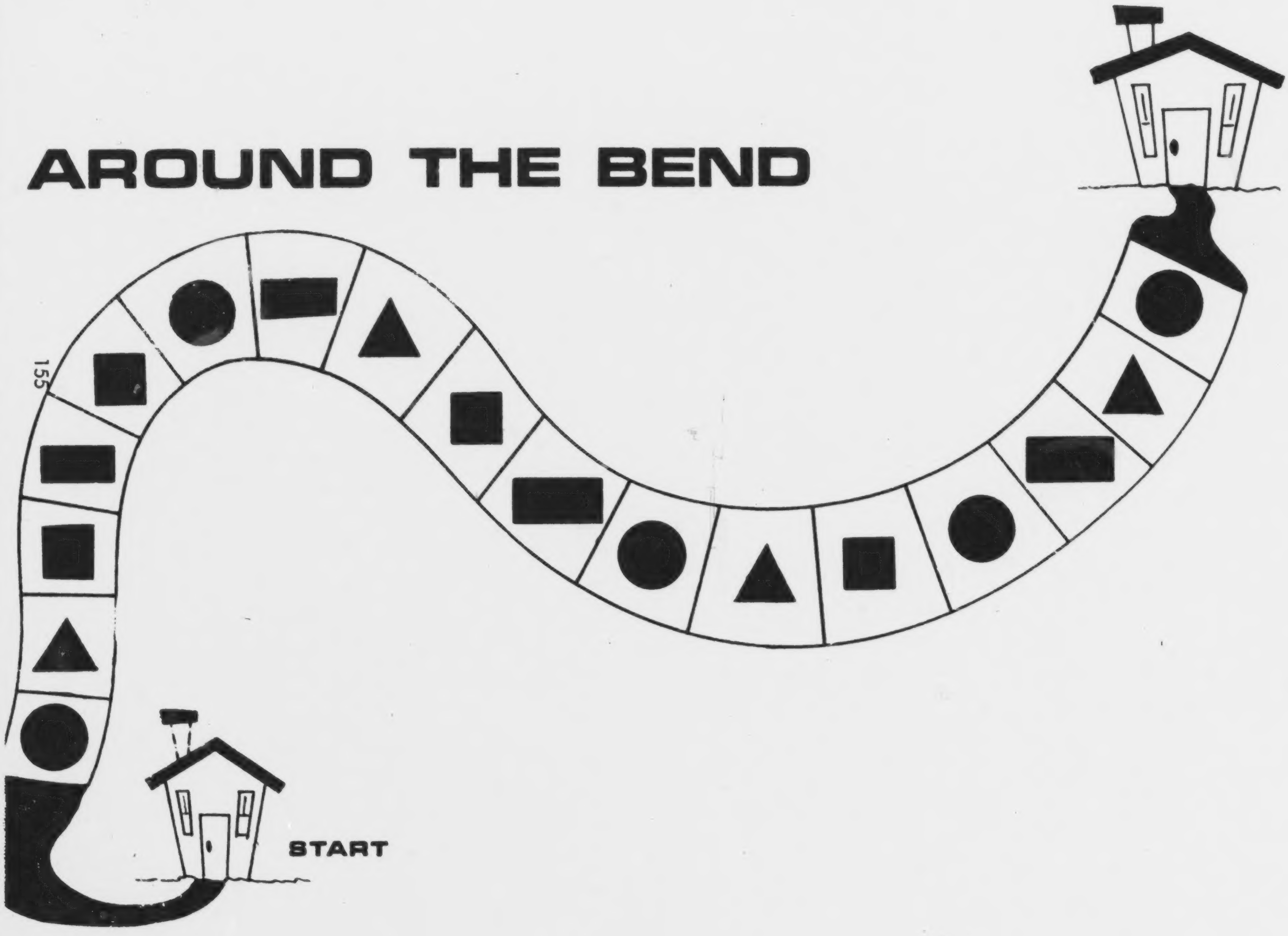
JANUARY 1973

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

AROUND THE BEND GAME



AROUND THE BEND



Home Visitor Activities

HOME-ORIENTED PRESCHOOL EDUCATION

Volume 1 Suggestions for Home Visitors Number 14

For some of you, this week's programs are broadcast the week before Christmas, while for others they follow Christmas. In either case, the children will be interested in talking about their holiday activities.

Lessons for the week follow the theme "Becoming Aware of the World." On Monday the children will take part in activities that can help them learn about money. The lesson for Tuesday is planned to stimulate their curiosity. On Wednesday, weather is discussed. Encourage the child to talk about what weather is needed for sledding? for swimming? What are some of the things he likes to do on a rainy day? Observe the weather on the day you visit and discuss it with the child.

Thursday's lesson discusses the five senses: seeing, hearing, tasting, smelling, and feeling. As you talk about the weather, you might ask questions such as: How does ice feel to the touch? What about snow? What about sand on a hot summer day--on your bare feet (or a sidewalk on a hot summer day)? Have the child touch different objects or surfaces and describe how they feel to his touch. For example: Glass is smooth. Some rugs are rough. A hair brush is prickly. Ice is cold. A kitten is soft and warm. Talk with the child about sounds and things he sees. Encourage him to use sentences containing descriptive words. For example: Thunder is loud. The music is soft (or loud). The tree is green, tall, etc. Ask the child if he can name something that tastes sweet, sour, salty, etc. While talking about smell, you could mention the aroma of evergreen trees, flowers, foods, etc.

The children learn about birthdays on Friday; friendship and sharing are discussed. Now is a good time to look at the calendar. Perhaps the child can tell you when his birthday is and help you find it on the calendar. Ask the child how old he is. You might talk about the birthday of other members of the family. Let the child tell you how he shares with his friends and family.

MOBILE CLASSROOM INSTRUCTIONAL GUIDE
Home-Oriented Preschool Education

Week 14

Goals	Suggested Activities	Suggested Materials	Evaluation and Comments by Teacher
Child listens/reacts to rhymes.	Encourage children to say favorite nursery rhymes.	Nursery Rhyme Book	
Child distinguishes rhyming words.	Discuss the rhyming words in the rhymes. Ask children to think of words that rhyme with their names.		
Child engages in basic forms of movement.	Suggest that the children run, walk, jump, and hop using Sound Activated Lighting Display.	Sound Activated Lighting Display	
Child identifies and applies time-related terms (today, yesterday, tomorrow).	Use time-related terms while talking with the children.		

MOBILE CLASSROOM INSTRUCTIONAL GUIDE
Home-Oriented Preschool Education

Week 14 (Cont'd.)

Goals	Suggested Activities	Suggested Materials	Evaluation and Comments by Teacher
Child engages in dramatic play.	Suggest that children act out scenes depicting different types of weather and ask group to guess what kind of weather is being depicted.		
Child listens/reacts to a story.	Read story and initiate discussion about it.	Book	
Child holds and uses a crayon comfortably.	Discuss birthdays and ask children to draw pictures about something that happened on their birthday. Discuss pictures.	Large sheet of paper Crayons	

Concepts to be reviewed/developed:
Letters: r, B, m
Numeral: 0
Geometric shapes

Week 14 (Cont'd.)

Suggested stories:
- Henny Penny
- Hobar, Russell. Bread and Jam for Frances. Harper and Row.
- Carter, Katherine. Willie Waddle. Steck Vaughn Co.
- Gibson, Myra. What is Your Favorite Thing to Hear? Grosset and Dunlap.
- Gibson, Myra. What is Your Favorite Smell, My Dear? Grosset and Dunlap.
- Gibson, Myra. What is Your Favorite Thing to Touch? Grosset and Dunlap.
- Steiner, Charlotte. My Bunny Feels Soft. Knopp
- Buckley, Helen E. The Little Boy and the Birthdays. Lothrop, Lee and Shepherd Co., Inc.

Appendix D

INSTRUCTIONAL THEMES

Home-Oriented Preschool Education

These instructional themes were used in the preparation of televised lessons and related materials produced for the final field test year of AEL's Home-Oriented Preschool Education Program.

1. Home and friends are appreciated.
2. When man changes the environment for his convenience or pleasure, he must assume responsibility for his activities.
3. Actions are influenced by what is happening around us.
4. One can communicate without using words.
5. People make choices for many reasons.
6. Finding out what you can do makes you happy.
7. Natural surroundings are beautiful and/or useful.
8. Appearance doesn't necessarily reveal the real self.
9. Our lives are influenced by tradition.
10. Beauty is where we find it.
11. Change is always occurring.
12. Our actions are often dependent on, or dictated by, our surroundings.
13. The past has values to be appreciated.
14. Change contributes to the building of values.
15. Even though people differ in many ways, all people have basic similarities.
16. Sounds can be beautiful and/or useful.
17. Ideas and/or feelings can be communicated through the arts.
18. People depend on one another in everyday living.
19. People express their feelings in different ways.
20. New ideas affect ways of living.
21. There are different ways to classify things.
22. Labels are convenient.
23. We are responsibile for taking care of our environment.
24. All of us are responsible for our own actions and for our relations with others.
25. Everything is somewhere.
26. Make-believe can be fun, but it isn't real.
27. We use numbers every day.
28. Everyone is someone.
29. Size is relative.
30. There is order in the universe.
31. Help is needed in many tasks.
32. There is variation in size within and among species.
33. Growing is orderly.
34. Time is relative.
35. What you see depends on how you look at things.
36. Treating others as you would like to be treated makes you feel good.
37. When living things are placed in a new environment (physical, social, or intellectual), accommodation must be made to meet their needs.

38. Persistence is helpful in getting things done.
39. As children get older, they continue to enjoy many familiar activities, by they also like to try new things which they may not yet be able to do.
40. We depend on one another in everyday living.
41. There are more ways than one to get something done.
42. Life is enriched by imagination.
43. Knowledge and experience assist people in building values.
44. Just wishing doesn't make dreams come true.
45. We need knowledge to meet change.
46. The unexpected calls for adjustment.
47. Diversity contributes to the quality of living.
48. Guidelines are necessary.
49. There are many ways to communicate.
50. What happens in the future is dependent in part on what has been happening up to now.

Appendix E

Suggested Readings for Parents and Home Visitors

Books

Be Nimble and Be Quick (A Headstart Book). New York, New York: McGraw-Hill Book Co.

Chase, Francine. *A Visit to the Hospital*. New York, New York: Grosset & Dunlap.

Comstock, Nan and Wyckoff, Jean, (Eds.). *McCall's Golden Do-It Book*. Racine, Wisconsin: Western Publishing Company: 1960.

Conference Time for Teachers and Parents. Washington, D.C.: National Education Association, 1961.

D'Amato, Janet and Alex. *Cardboard Carpentry*. New York, New York: Lion Press, N.D.

Elkind, David. *Children and Adolescents*. New York, New York: Oxford University Press, 1971.

Ginott, Haim G. *Between Parent and Child*. New York, New York: MacMillan Company, 1965.

Hymes, James L., Jr. *A Child Development Point of View*. Englewood Cliffs, New Jersey: Prentice-Hall.

Hymes, James L., Jr. *Behavior and Misbehavior*. Englewood Cliffs, New Jersey: Prentice-Hall, 1955.

Hymes, James L., Jr. *Effective Home-School Relations*. Englewood Cliffs, New Jersey: Prentice-Hall.

Knowing and Naming. (A Headstart Book). New York, New York: McGraw-Hill Book Company.

Ridenour, Nina and Johnson, Isabel (eds.). *Some Special Problems of Children*. (Aged two to five years). New York, New York: Child Study Association of America, Rev. Ed. 1969.

Spock, Benjamin. *Problems of Parents*. Greenwich, Connecticut: Fawcett Publications, Inc., 1971.

Thinking and Imagining. (A Headstart Book). New York, New York: McGraw-Hill Book Co.

Other Publications

The following were published by the Association for Childhood Education, Internation, Washington, D.C.:

(Bulletins--Children Under Six)

Basic Human Values for Childhood Education. (-8-A), 1963.

Children and TV. (-20-A), 1967.

Early Childhood: Crucial Years for Learning. (-17-A), 1966.

Music for Children's Living. (-96), 1955.

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The following were published by Elementary-Kindergarten-Nursery School Education, Washington, D.C.:

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The following (undated) were published by the National Association for the Education of Young Children, Washington, D.C.:

Beyer, Evelyn. *Sharing--A New Level in Teacher-Parent Relationships*.

Friedman, D. B. and others. *Water, Sand and Mud as Play Materials*.

Hymes, James L., Jr. "Emerging Patterns in Early Childhood Education." Article in *Young Children*, Vol. XXII.

The following (undated) were published by the U.S. Department of Health, Education and Welfare, Office of Child Development, Washington, D.C.:

A Child is Waiting

Beautiful Junk

Parent Involvement

The Mentally Retarded Child at Home

Your Baby's First Year

Your Child from One to Six

Your Child from One to Three

Your Child from Six to Twelve

Your Child from Three to Four

Your Gifted Child

The following (undated) were published by the West Virginia University Cooperative Extension Service, Morgantown, W. Va.:

Chats with Parents

Anger

Anxiety

Children's Fears

Emotions

Honesty

Imaginary Playmates

Imagination

Isn't Misbehavior Sometimes Serious?

Jealousy

Learning About Size, Shape, and Weight

Love and Affection

Misbehavior

Play and Playmates

Self-Reliance

Shyness

Social Behavior

Miscellaneous Publications

Let's Play Outdoors. Washington, D.C.: National Association for the Education of Young Children (#AC66-10181), 1966.

Working with Parents. Washington, D.C.: National School Public Relations Association in cooperation with the Association of Classroom Teachers Department of the National Education Association (#411-12718), 1968.

Appendix F

MATERIALS FOR HOME VISITORS' KITS

Each kit should contain:

- 1 set measuring cups
- 1 set measuring spoons

- 10 plastic teddy bears (assorted colors)
  - Milton Bradley Co.
  - Box 7632
  - Springfield, Massachusetts
  - (100 plastic Teddy Bear counters)

- 1 box of objects to feel
  - thick yarn to tie around box
  - cotton ball
  - emery board
  - feather
  - metal car
  - sponge powder puff
  - 2 prickly pipe cleaners (1 gold, 1 silver)
  - small horse
  - creepy crawler

- Puzzles (with very few pieces--from 5 to 10)
  - at least one puzzle depicting a water vehicle and one depicting a land vehicle

- Plastic coated picture sheets
  - We used transparent page protectors (8 1/2 x 11) and sticker seals (pictures of birds, animals, flowers, etc.). We attached the seals to small cardboard squares and placed them in the protectors in sets of different sizes. The sheets were used to reinforce the concepts of big-little, same-different, and many-few, as well as number concepts. Pictures from magazines could be used.

- 3 or 4 paper cups, drinking straws

- Play clock (We used Mini-clock, #702, The Judy Company, 310 North Second Street, Minneapolis, Minnesota 55401)

- Magnifying glass

- Prism

Several paper plates and napkins

1 set of red plastic checkers
1 set of black plastic checkers

Small funnel board
Flannel tape
(Optional: Shapes--geometric, etc.)

Seeds--3 or 4 of each corn and lima beans for each child

Set of letter cards (these can be made).

Materials for crystal garden

> Emphasize the need for safety when using the bluing and the ammonia. You will need the following equipment in addition to the container the parent can provide (a bowl about 6" to 8" in diameter):
>
> 1. Assortment of food coloring
> 2. 6 small pieces of brick, coal, charcoal, or coke
> 3. Four (4) tablespoons of plain salt (not iodized)
> 4. Four (4) tablespoons of liquid bluing
> 5. Four (4) tablespoons of water
> 6. One (1) tablespoon of household ammonia

One of the spring programs calls for some fruits and vegetables.

Appendix G

HOPE Development Staff

The following persons have made significant contributions to the development and diffusion of the Home-Oriented Preschool Education Program. Two categories are recognized: Consultants--affiliated with other institutions while working with the Laboratory on a short-term basis; and Laboratory staff members--who have been full-time employees of Appalachia Educational Laboratory.

Consultants

James Anderson	West Virginia Department of Education
Vernon Bronson	National Association of Educational Broadcasters
Glennis Cunningham	West Virginia University
Frank Hooper	West Virginia University
Della Horton	Peabody College
Charles Johnson	University of Georgia
John Kennedy	University of Tennessee
Charles Kenoyer	West Virginia University
Celia Lavatelli	University of Illinois
William Marshall	West Virginia University
Paul Mico	Social Dynamics, Inc.
Rose Mukerji	Brooklyn College
Albertine Noecker	National College of Education
Ray Norris	Peabody College
Betty Peruchi	Chattanooga, Tennessee Schools
Martha Rashid	George Washington University
Lauren Resnick	University of Pittsburgh
JoAnn Strickland	University of Florida
Larry Walcoff	National Association of Educational Broadcasters
Herbert Wheeler	Pennsylvania State University

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